Saturday Review

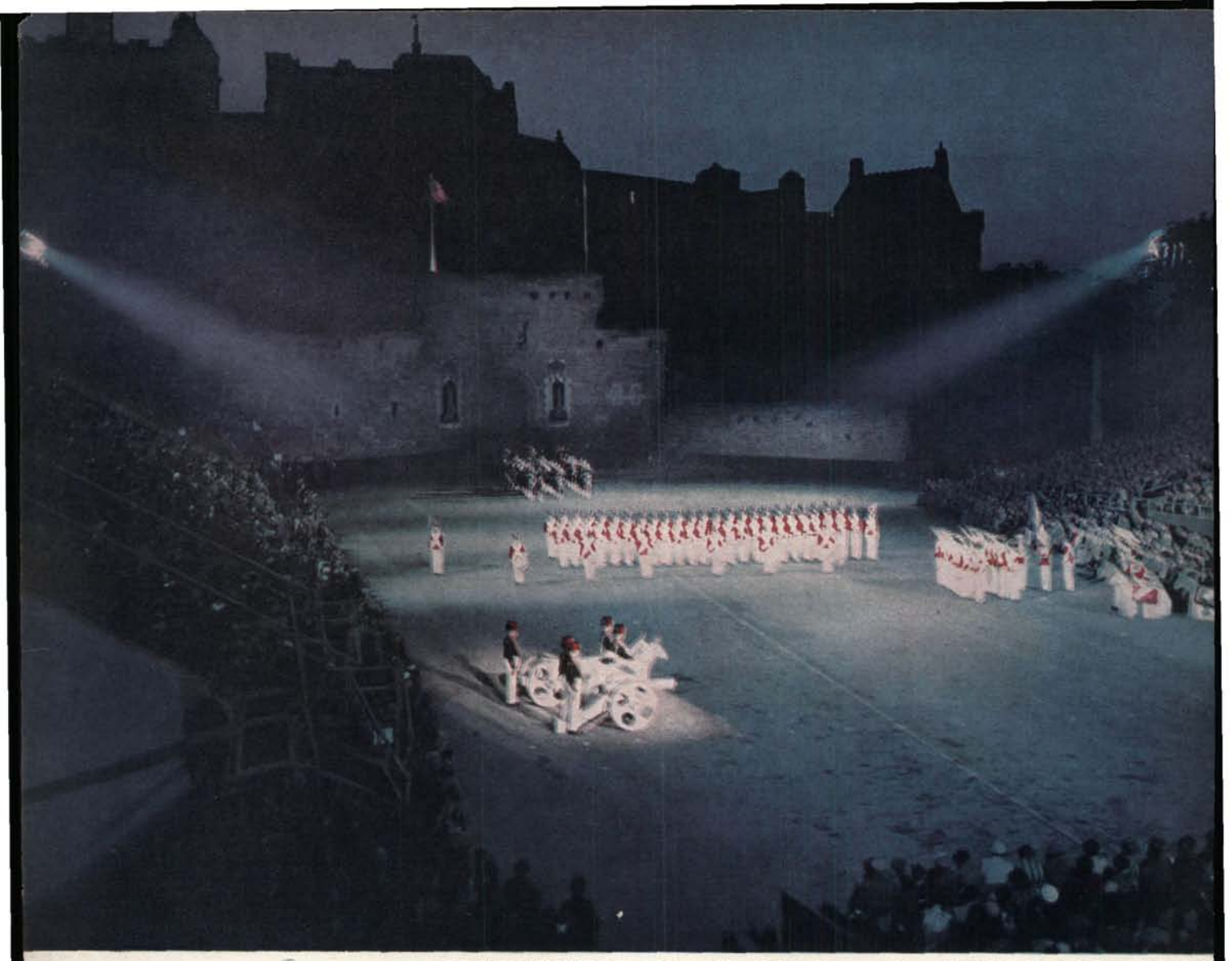
JANUARY 1, 1955 / 20¢

SR 1955 WORLD TRAVEL CALENDAR

PRIZEWINNING PICTURES 1954 PHOTO CONTEST

"Korean Workman in Tongnae," Grand Prizewinner in SR's World Travel Photo Contest, by James A. Van Sant, Fulton, Mo.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



This Searchlight Tattoo, with precision drill and massed pipers, highlights the Edinburgh Festival.

GUIDE TO BRITISH FESTIVALS

Whatever your special interest—music, drama, ballet, sport, folk traditions, flowers—Britain offers you Festivals and festive days that no other country can surpass.

IF YOU ARE planning a vacation in Europe, you cannot do better than start with a week at one of the great Festivals which have made Britain the cultural and sporting mecca of the modern world.

Probably the most famous is the Edinburgh International Festival of Music and Drama in August and September. Here, in Scotland's romantic capital, you will see and hear the world's finest performers. Your days will be a heady round of concerts, plays, opera, ballet and sight-seeing. At night, the Military Tattoo on the Castle Esplanade will thrill you from start to finish.

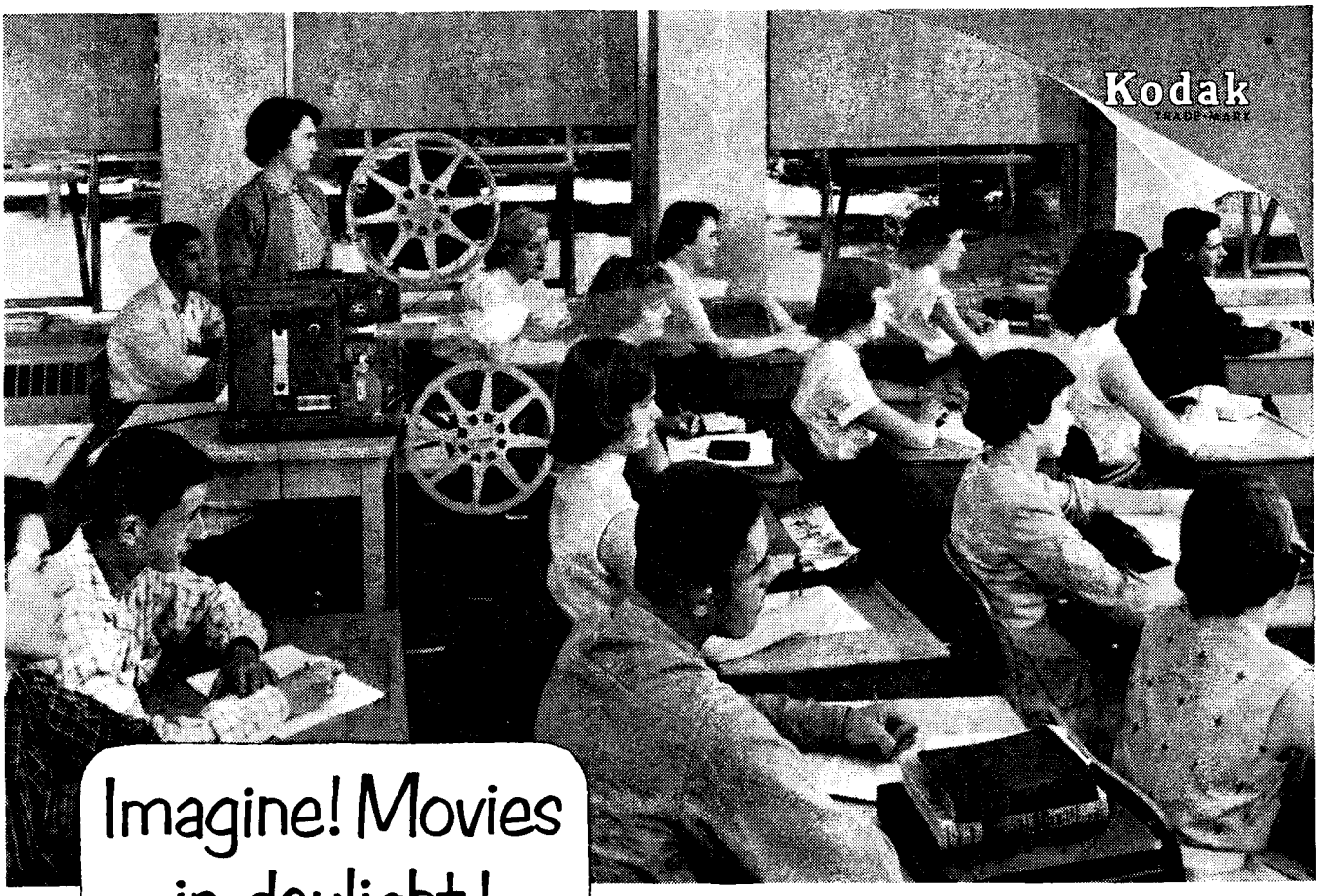
Then there is the Shakespeare Season on the banks of the Avon at Stratford. Performances every weekday from April to November: tickets from 35¢! In September, musical Europe flocks to the Three Choirs Festival, held in rotation at the Cathedrals of Gloucester, Worcester and Hereford (the last named in 1955). A marvelous program of Handel, Bach, Haydn, Mendelssohn, plus important new music by contemporary composers.

The list of Festivals is almost endless. Folk dancing in London's Albert Hall in January. The Bath Assembly in May. Glyndebourne Opera, opening in June, and the Canterbury Festival, starting in July. The Welsh Royal National Eisteddfod in August.

Great shows and sports events stud Britain's calendar. Horse racing at Aintree, Epsom, Ascot, Newmarket, Goodwood. Sailing at Cowes. Rowing at Henley. Tennis at Wimbledon. And always Flower Shows, *everywhere*.

One word of advice. Don't leave your reservations until the last minute. Get in touch with your Travel Agent, now. And write for free illustrated literature to British Travel Association, Box 142, 336 Madison Ave., New York 17, N.Y.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Imagine! Movies in daylight!

You don't have to shut out daylight and fresh air when you show movies . . . or bother with elaborate room-darkening preparations. You *can* use that hard-to-darken classroom for showings. And you *can* leave the lights bright enough for students to take notes during the movie. How? . . .

The projector above—the Kodascope Pageant Sound Projector, Model AV-072—has a *Plus-40 Shutter* that throws *40% more light* than standard shutters. Yet, its super-brilliance costs you not a penny more.

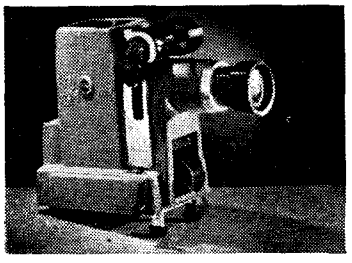
This is just one example of how precisely Pageant Projectors are designed to meet individual projection problems. To overcome sound difficulties in acoustically troublesome rooms, to combine optimum performance with single-case portability, or to give economical all-round performance in both sound and silent showings, Pageant Sound Projector models have true-rated 7- or 15-watt amplifiers, 8- or 12-inch speakers, and standard or *Plus-40* Shutters.

What all Pageants offer you

No matter *which* Pageant you choose, it will be permanently pre-lubricated to eliminate the danger of under- or over-oiling, the major cause of projector breakdowns. A Fidelity Control will permit you to focus the sound-scanning beam to get the most from any optical-sound track, regardless of its position. A built-in field-flattening element will make possible pictures that are needle-sharp over the whole screen area. And your Pageant will *always* be extra-quiet, thanks to nylon gearing, a simplified mechanism, and the wear-reducing effect of pre-lubrication.

Free demonstration

Your Kodak Audio-Visual Dealer will be glad to give you a free demonstration of the Pageant that best solves your 16mm. projection problems. Just mail the coupon for his name and address.



new Kodaslide SIGNET 500 Projector, Filmstrip Model

It's completely new! And it has the *smoothest, surest, fastest* film-advance ever designed!

For *brighter, sharper* pictures, it has the Kodak Ektanon Projection Lens (f/3.5 or f/2.8), 500-watt lamp, Lumenized lens-and-condenser system, and aluminized glass reflector. Shows 2 x 2 slides as well as filmstrips.

Only $98 with f/3.5 lens. (Price subject to change without notice.)

WHAT A-V EXPERTS SAY ABOUT PAGEANT PRE-LUBRICATION

"We profit more in the long run when we can save our customers money. So no wonder we're enthusiastic about Pageant pre-lubrication. It helps eliminate costly repair bills for our customers."

Russell Mosser
Mosser-Wolf, Inc., Lawrence, Kansas

"When Kodak puts pre-lubrication into a Pageant Projector—smoother, longer-lasting performance is what comes out. That's why we find it good business to recommend the Pageant."

Mel Price
Mel's Photo Shop, Montgomery, Alabama

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Send name of nearest Kodak Audio-Visual Dealer and information on:

- ☐ **Kodascope Pageant Sound Projectors**
- ☐ **Kodaslide Signet 500 Projector, Filmstrip Model**

NAME_____ **TITLE**_____

ORGANIZATION_____

STREET_____

CITY_____ **STATE**_____

(Zone)

1-76

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FREE

I wish to announce, exclusively to the readers of this column, one of the most amazing free offers in book publishing history.

For a limited period of time, I will let you send me absolutely free, and at no cost whatever to me, any book of your choosing. The offer is limited to one book per person and no book will be returned.

To the sender of the book that appeals most to me, I will give a $10 gift book certificate. All other readable books sent me will be donated to the patients' library of a local hospital.

A good personal library, like a tree, must be pruned occasionally to stay healthy. Now is a good time to look at your library. You will find that your feeling about some books has changed: many you will have outgrown; a few (books being what they are) may have outgrown you. But any book you don't expect to consult or re-read, give or lend to friends, should make way for some newer (or older) deserving book.

Examine your shelves and make a discard pile. Send me the *one* book you think will interest me most. Give the rest to your hospital, remembering always that you should never present anyone a book that you yourself do not consider readable.

I promise not to return any books, and I will report on all that I keep or read. On your way back from the hospital, call on your bookseller. He'll be glad to advise you about filling those new gaps on your shelves.

L. L. Day

EDITOR-AT-LARGE

All books should be sent to L. L. Day, Doubleday & Company, 575 Madison Avenue, New York 22, N. Y. Books may be sent through the mail by Book Post. This offer is restricted to residents of the United States and its possessions and it expires on January 31, 1955. When you see your bookseller, ask him to show you "Prize Stories 1955," The O. Henry Award Stories, selected and edited by Paul Engle and Hansford Martin ($3.95), a collection of contemporary stories that belongs in any readers' permanent collection.

(Advertisement)

The Saturday Review

JANUARY 1, 1955

SR/WORLD TRAVEL SECTION

19 THROMBOSIS OF THE ITINERARY 1954, by Horace Sutton

20 JUDGING THE PHOTO AWARDS, by Ivan Dmitri

50 PHOTO PRIZEWINNERS

SR/IDEAS

9 NEWSPAPERS SHOULDN'T PLAY GOD, by Herbert Brucker

16 THE AWESOME TOURIST: AN EDITORIAL

SR/BOOKS

11 TRIAL, by Don M. Mankiewicz
Reviewed by Oliver La Farge

12 THE TWO HEROINES OF PLUMPLINGTON, by Anthony Trollope
Reviewed by Bradford A. Booth

13 MAIN STREET ON THE MIDDLE BORDER, by Lewis Atherton
Reviewed by August Derleth

14 SIDEWALKS OF AMERICA, edited by B. A. Botkin
Reviewed by William A. Owens

15 RUTHERFORD B. HAYES AND HIS AMERICA, by Harry Barnard
Reviewed by Philip D. Jordan

54 FRAGEBOGEN, by Ernest von Salomon
Reviewed by Frederic Morton

55 THE DANCING BEAR, by Frances Faviell
Reviewed by Doris Peel

56 THE EUROPEAN INHERITANCE, edited by Sir Ernest Barker, Sir George Clark, and Paul Vaucher
Reviewed by Paul Farmer

57 A HISTORY OF THE CRUSADES, by Steven Runciman
Reviewed by Richard A. Newhall

58 THE CLASSICAL HERITAGE AND ITS BENEFICIARIES, by R. R. Bolgar
Reviewed by Frederick B. Artz

59 THE FLOATING WORLD, by James A. Michener
Reviewed by Harold Phillip Stern

SR/DEPARTMENTS

5 TRADE WINDS, by Bennett Cerf

10 LITERARY I.Q.

17 LETTERS TO THE EDITOR

60 SEEING THINGS: ROBERT EDMOND JONES: 1887-1954, by John Mason Brown

62 BROADWAY POSTSCRIPT, by Henry Hewes

63 *SR* GOES TO THE MOVIES, by Arthur Knight

64 MUSIC TO MY EARS, by Irving Kolodin

68 LITERARY CRYPT

71 KINGSLEY DOUBLE-CROSTIC NO. 1084

THE SATURDAY REVIEW, published weekly by the Saturday Review Associates, Inc., 25 W. 45th Street, New York 36, N. Y. E. De Golyer, Chairman of the Board; Harrison Smith, President; J. R. Cominsky, Publisher, Executive Vice President and Treasurer; Norman Cousins, Vice President; Amy Loveman, Secretary; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulation Director; Ray Goodman, Circulation Manager; Marion Urmy, Assistant to the Publisher. Subscription a year; $8 in Canada. Member Audit Bureau of Circu tions. Printed in U.S. Vol. XXXVIII, No. 1, Jan. 1, 19 Re-entered as second-class matter January 11, 1952, at t Post Office in New York, N. Y., with additional entry Philadelphia, Pa., under the Act of March 3, 1879. Index in the "Readers' Guide to Periodical Literature." Ent

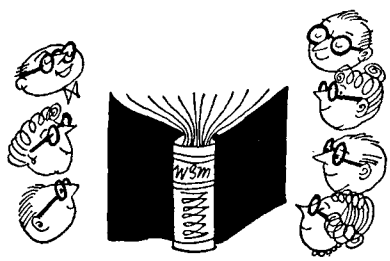
issue copyright 1954 by Saturday Review Associates, I

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TRADE Winds

SOMERSET MAUGHAM, generally recognized as one of the most versatile and resourceful writers alive, has had his most telling lines assembled into one volume by the equally resourceful John Beecroft, Pooh Bah of the Literary Guild. The result, "Mr. Maugham Himself," is an anthology that crackles with wit and wisdom.

Mr. Maugham leads off with the patently insincere disclaimer that an author is the last man who should be chosen to give the low-down on his



own writings. To drive home his point, however, he tells an amusing story about Marcel Proust. Proust, it seems, was burned up because one important French journal was tardy in giving "Remembrance of Things Past" its due. Anxious that the review be just right when it finally did appear, Proust left nothing to chance. He wrote it himself. Then he persuaded another well-known writer to sign it and turn it in. The editor, unfortunately, would have none of it. "I must refuse your article," he told the man who submitted it. "Marcel is a valued friend. He would never forgive me if I printed a criticism of his masterwork that was so perfunctory and unsympathetic."

ANOTHER STUNNING NEW ANTHOLOGY that has won the immediate acceptance it deserved is "The Saturday Evening Post Treasury," a bumper crop of the best stories, articles, and cover illustrations that have appeared in the *Post* since it was founded by Benjamin Franklin in 1728. Authors included run the gamut from Poe and Franklin himself to Faulkner and Marquand, and you may also have the pleasure of renewing acquaintanceship with Tugboat Annie, Arthur Train's Mr. Tutt, Tom Beer's Mrs. Egg, Owen Johnson's Lawrenceville scamps, and the salty Mr. Glencannon.

What I lingered over most lovingly, though, were the reproductions of typical old ads and cover paintings I used to love so by Leyendecker, Falter, Rockwell, Alajalov, and the like.

If I were running the *Post* I'd go back to those distinctive white background covers—with the illustrations poking up into the dateline and masthead—like a bat out of Hades. *Post* covers today look like ones adorning a dozen competing journals. When I was an official sales representative of the Curtis Publishing Company—outside the subway station at 157th Street and Broadway—you could distinguish the *Post* from a distance of a hundred yards!

Do you remember, too, when those Leyendecker posters of football and baseball scenes, along with college pennants and crossed canoe paddles, adorned the bedroom walls of every American boy whose folks could afford the space and outlay? The date would be the golden carefree days before World War I. The "Post Treasury" will recreate the picture for you.

IF YOU'D LIKE TO MAKE some boy deliriously happy today, incidentally, you'll present him with an Aquarius Clock —an electric timekeeper created by the Sessions Clock Company, of Forestville, Conn., to retail at $22.95. You'll swear that the fish—and the water in which they seem to be revolving around the dial—are the gen-

uine article. My own kids are certainly going to enjoy possessing ours—in the unlikely event they can pry it away from me.

NEW PRESIDENT of Harcourt Brace: Denver-born Bill Jovanovich, high-school textbook wizard, and very popular. . . . New senior editor at Random House: Hiram Haydn. The move is characterized by an executive there as "the best thing that's happened in our organization in the past five years". . . . Retired from Harper's: Adam Burger, one of the most colorful figures ever to brighten the shadows on Publishers' Row. One day I mean to devote

The Perfect Gift

DOUBLE-CROSTICS

book with twice as many puzzles as ever before!

AN extra-special Double-Crostics book has just been published to celebrate the 20th anniversary of America's Number One Literary Puzzle.

DOUBLE CROSTICS #33 by Doris Nash Wortman contains twice as much entertainment as usual: not fifty but one hundred hitherto unpublished DC's.

It is the first book in the series to include—in addition to Doris Nash Wortman's superbly constructed puzzles—a special section of 25 Double-Crostics created by expert fans:

Patricia H. Condict	Constance Lane
Mary Vincent Day	Fred L. Mandel, Jr.
Lydia S. Driggs	Charles Merz and
W. S. Eldridge	Arthur Hays Sulzberger
Henry D. Ephron	Mr. and Mrs. David E. Moeser
Leon C. Friel	John S. Newberry, Jr.
Mary Hazard Frost	Roger Pack
Virginia Gerson	Elmer Rice
George M. Greene	Dorothy F. Rodgers
Katharine D. Harvey	Burnette B. Staebler
Catherine L. Jones	Robert Tree West
Gerard B. Lambert	Margaret R. Williamson
E. E. Thum and M. S. Thum	

Each of the 100 puzzles in this book appears in print for the first time. Each is guaranteed (as in the preceding 32 volumes) to tingle the brain, relax the spirit, inflate the ego —and make your Doublecrosticophile friends happy at Christmas. It's just off the press. Price $2.95. Send for your copies today on the coupon below.

To your bookseller, or

The Saturday Review, 25 W. 45th St., N. Y. 36

Please send me.....copies of *Kingsley Double-Crostics Series 33, The Double-Size 20th Anniversary Edition.* Price $2.95 each.

I am enclosing my remittance for $.....

Name .....

Address .....

City ..... Zone ....State.....

New York City residents add 3% city sales tax

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

an entire column to some of his inspired exploits. . . . New general manager at La Quinta, California: Warner Gilmore, trained in catering to the unpredictable whims of the literati by a previous stretch at New York's St. Moritz Hotel. . . . New president of the Printing Industry of America: Bill Walling, who is also the husband of Peggy ("I Remember Mama") Wood (the lucky stiff!). . . . Dire tidings for sales managers: Liz McMurray, dynamic doyen of the Dallas bookworld, proposes to sell out—unless some means can be found to deter her. Husband Bill Johnson is being transferred to a top post in *Time*'s New England headquarters. I simply can't picture that gal sipping tea in a Beacon Street drawing-room!

HY GARDNER'S "Champagne Before Breakfast" (Holt), crammed with quotable anecdotes, contains one that casts a strange light on the psychology of a typical down-and-out vaudeville ham. He sidled up to a big star whose pal he had been in palmier days and began haltingly, "I guess you don't remember me, Sunny."

"Remember you!" boomed Sunny, spinning him half-way across the dressing room with a whack on the back. "You used to do just about the most sensational act in vaudeville. I can't understand why you're not a bigger star even than me. Guess you just didn't get the breaks. Say, you married the dame in your act, didn't you?"

"That's right," agreed the down-and-outer hurriedly. "It's Florrie I've come to see you about. She's awful sick and we need $4,000 dollars for an operation. I thought you might help."

Sunny's expression didn't change. "Good old Petey and Florrie," he mused. "I'll never forget the thrills and laughs you gave people all over the country. What a team! I wish I could help, Petey, but I've got my problems too. But I sure love to think about that act of yours. Give Florrie a kiss for me."

Pete whistled his way across town to the Garden, where the late Al Jolson was doing a benefit. "Sure I remember you," scowled Jolson. "How could I forget a corny act like yours? Every time that overblown broad climbed on your shoulders I was afraid you'd both fall into the orchestra pit. What's on your mind?"

"It's Florrie," the crestfallen Pete whispered. "Only an operation can save her life and it'll cost four G I thought maybe. . . ."

"No maybes," said Jolson, reachir for a checkbook. "I hope Florr comes through. And if she does, Pete you two do me a favor. Open a canc

store or something. The stage wi never meant for plumbers like you

Pete hurried home, close to tear "How'd you make out?" called Flo rie. "Okay, I guess," said Pete slowl "but you know, Baby, you've got have your back to the wall to find o who your real friends are. That Sunr boy, what a sweetheart he is—but Jo son, what a crumb!"

With that he handed Florrie Jolson's check for $4,000.

HY GARDNER IS ONLY ONE of the stead patrons of the famous Lindy's Broad way Restaurant who has given birt to a book in recent weeks. There a also Fred Allen, Bob Sylvester, Be Gross, Joey Adams, and numero playwrights. And Mr. Lindy, wh came to appreciate the virtues of au thors when the late Damon Runyc made his establishment a "must" c the list of every tourist to New Yor likes to put copies of his friends' ne books in his windows.

It was his current display th caused Fred Allen to pause only lon enough to make sure his own "Tread mill to Oblivion" was exhibited advantage (festooned with liver wursts) and then observe tartly, " this trend continues Brentano's wi be forced to fill their windows wit corned beef in self-defense!"

—Bennett Cerf.

Look behind you

- The wonders of the ancient past
- The record of vanished civilizations
- The daily existence of our distant ancestors

are brought to life in the pages of

ARCHAEOLOGY

A MAGAZINE DEALING WITH THE ANTIQUITY OF THE WORLD

Recent issues have featured the discovery and exploration of hidden Mayan temples, the deciphering of clay tablets inscribed by the Greeks 3400 years ago, reports by field archaeologists on their work in North and South America, Egypt, Baluchistan, Algeria and numerous other sites around the globe.

All articles are written by scientists, experts in their respective fields. Their material is presented in non-technical language with a wealth of illustration.

ARCHAEOLOGY *is a quarterly publication of the Archaeological Institute of America. Subscription $5.00 a year, $9.00 for two years or for two annual subscriptions sent at the same time. Foreign postage $0.50 a year additional. Please address subscriptions to Business Manager,* ARCHAEOLOGY, *Andover Hall, Cambridge 38, Mass.*

Solution of last week's Kingsley Double-Crostic (No. 1083)

Katherine Van Der Veer:
SANCTUARY

The stable is a zone of truce
Where swallows nest among the eaves,
The spider hangs her veil of lace,
On clapboard roof the wood dove grieves. . . .

A sanctuary for the lost
Of feathered crest or antlered horn;
And He who knows what things are best
A stable chose for being born.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SR's Library Poll

ALL THE many readers of "R.S.V.P." (#8 on *SR*'s list this week) will eel themselves beset by one burning uestion: now that Elsa Maxwell and ne Duchess of Windsor no longer peak to one another whom *do* they peak to? Miss Maxwell, of course, ad her column, and the multitudes in ebt to her for champagne and mas-uerade; but for the Duchess the onversion of a cheerful chum into aptious critic must be little less than onversationally catastrophic.

TITLE AND AUTHOR

1. **I'll Cry Tomorrow**
   by Lillian Roth, Mike Connolly, and Gerold Frank (G)*
2. **The View from Pompey's Head**
   by Hamilton Basso (F)**
3. **The Power of Positive Thinking**
   by Norman Vincent Peale (G)
4. **No Time for Sergeants**
   by Mac Hyman (F)
5. **Love Is Eternal**
   by Irving Stone (F)
6. **Katherine**
   by Anya Seton (F)
7. **Not As a Stranger**
   by Morton Thompson (F)
8. **R.S.V.P.**
   by Elsa Maxwell (G)
9. **My Brother's Keeper**
   by Marcia Davenport (F)
0. **My Several Worlds**
   by Pearl Buck (G)
1. **A Child of the Century**
   by Ben Hecht (G)
2. **The Woman Within**
   by Ellen Glasgow (G)
3. **TNT—The Power Within You**
   by Claude Bristol and Harold Sherman (G)
4. **Desirée**
   by Annemarie Selinko (F)
5. **Mary Anne**
   by Daphne du Maurier (F)
6. **Old Men Forget**
   by Duff Cooper (G)
7. **Good Morning, Miss Dove**
   by Frances Gray Patton (F)
8. **The Tumult and the Shouting**
   by Grantland Rice (G)
9. **Shocking Life**
   by Elsa Schiaparelli (G)
0. **The Dollmaker**
   by Harriette Arnow (F)

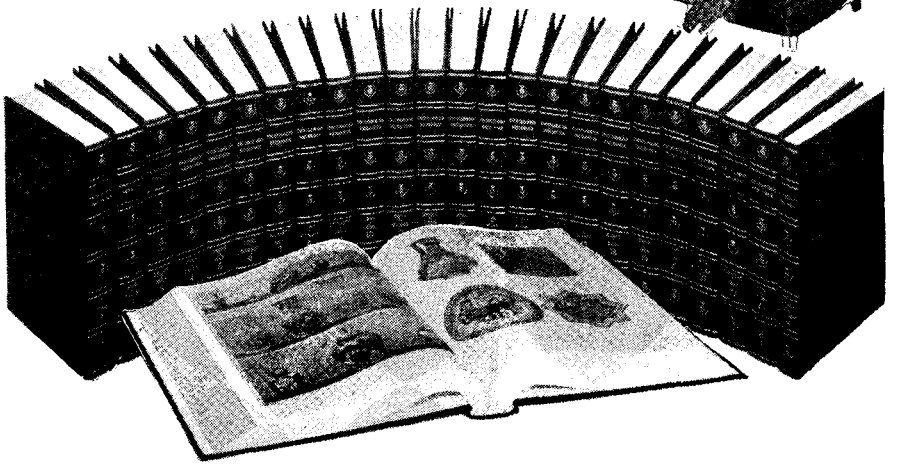
PARTICIPATING PUBLIC LIBRARIES

Atlanta (Ga.), Birmingham (Ala.), oston (Mass.), Chicago (Ill.), Cleve-nd (Ohio), Des Moines (Ia.), Los ngeles (Calif.), Louisville (Ky.), liami (Fla.), Milwaukee (Wis.), linneapolis (Minn.), New York N.Y.), Omaha (Neb.), Philadelphia Pa.), Pittsburgh (Pa.), Richmond Va.), St. Louis (Mo.), Washington D.C.).

(G)—General
* (F)—Fiction

This Year!
Thousands Are Accepting Startling
NEW FREE BOOKLET OFFER,
Revealing how 33,432 pictures make Encyclopaedia reference as fascinating as the latest picture magazine.

The New 24-volume edition is called the Greatest Treasure a Family Can Possess!



Outlining Sensational
ENCYCLOPAEDIA BRITANNICA
Book a Month PAYMENT PLAN

The new edition of Britannica is the greatest treasure of knowledge ever published, the work of 4,479 of the world's best minds. It is the final authority on factual knowledge, and a constant inspiration that will continuously enrich the lives of yourself and your family.

See the new pictorial method portrayed in the free preview booklet. Mail the coupon today! We are sure you'll be glad to help spread the news by showing your copy to one other family. Fill in and mail the coupon now!

So fascinating, so different, so unlike the average person's idea of an encyclopaedia . . . Yes, this new Britannica depends vastly on pictures—33,432 of them, over 1,300 pictures average *per volume*.

That is why we are now prepared to send valuable 32-page preview booklets, containing beautiful, large-size, full-color pictures, to a number of people.

These booklets are sent free and without any obligation except that, because of the high cost of printing, we ask you to show the booklet to one other family, friends or neighbors. That is all you have to do to acquire free this gorgeous and valuable booklet.

EXTRA! FREE! beautiful book sent if you agree to show it to a neighbor

ENCYCLOPAEDIA BRITANNICA, INC., DEPT. 36-B
425 N. Michigan Avenue, Chicago 11, Ill.

Please let me have the FREE PREVIEW BOOKLET and complete details about the Book a Month Payment Plan. I agree to show Booklet to a neighbor—there is no other obligation.

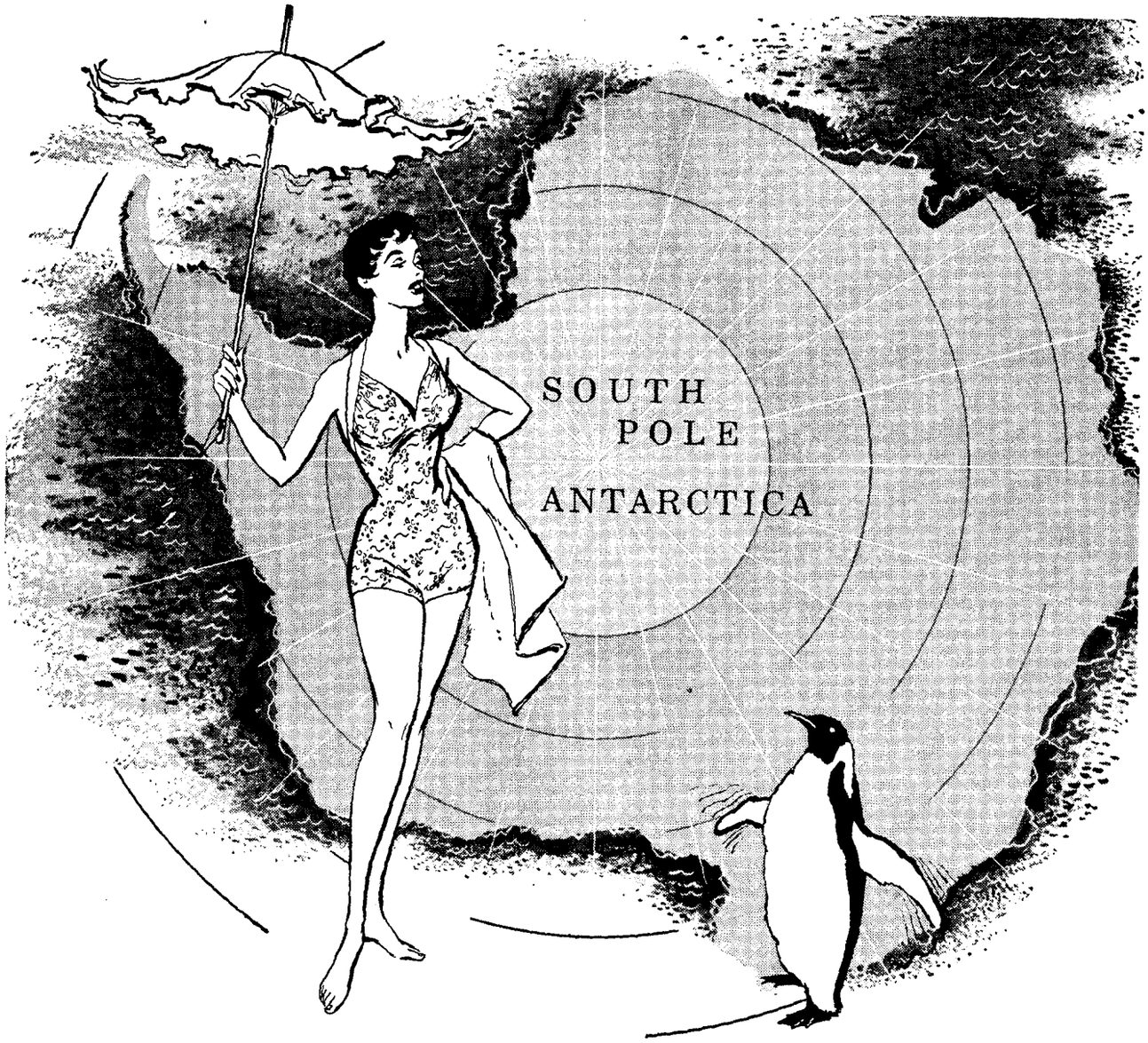
NAME_____

ADDRESS_____

CITY_____ STATE_____

In Canada, write E. B. Ltd., Terminal Bldg., Toronto, Ont.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Will the bathing beauty replace the penguin?

One of the coldest places on earth —Antarctica—long ago had a climate much like that of California today. Some scientists say Antarctica shows signs of warming up again, with "mild" summer days now climbing to only 20 degrees below zero.

When you explore Antarctica in World Book, you'll discover many more fascinating, accurate facts about this little-known region. You'll find it boasts a flaming volcano more than 13,000 feet high, that ice capping the continent may be several thousand feet thick, and that under this frozen crust lie huge deposits of coal.

Other World Book articles will take you further afield to "Polar Exploration" or "Richard E. Byrd" or "Penguin."

★ ★ ★

If you're an adventurer at heart, you'll love armchair roaming in World Book. Interesting, horizon-widening articles are just one of the many reasons why, year after year, more people buy World Book than any other encyclopedia.

World Book Encyclopedia

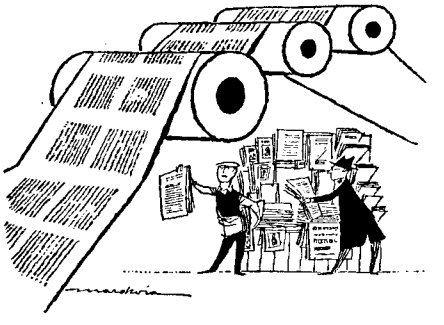
Field Enterprises, Inc., Educational Division, Chicago 54, Illinois.
Also publishers of Childcraft, America's famous child development plan.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review

JANUARY 1, 1955

NEWSPAPERS SHOULDN'T PLAY GOD



By HERBERT BRUCKER

For a time a professor of journalism at Columbia, Herbert Brucker also served with the OWI before going to the Hartford Courant *in 1944; he has been editor since 1947. News, he explains here, is not just those things that happen, but those things that happen about which people are curious. And, however hard the brickbats, an editor has no right to tamper with this curiosity by permitting any sort of censorship—including his own.*

DURING a recent campaign for Governor in Connecticut two letters came to *The Courant*. The first letter said:

"It is certainly fortunate there are out-of-town newspapers for sale mornings in Hartford. *The Courant*—unlike its more cosmopolitan neighbors in New York City—conveniently withholds any news in any way detrimental to the Republican cause.

"The situation is deplorable and dangerous, when a newspaper, steeped in biased provincialism, deliberately withholds news of importance from the public."

I filed this letter in the same folder with an unsigned postcard (the reference is to Chester Bowles, then the incumbent Democratic Governor):

"Somebody in your paper is getting paid to do Bowles publicity on your front page. Every time I get the paper our Chester is there grabbing headlines with speeches and statements and trips to Washington and other phony emergencies. And you're supposed to be a Republican paper. You had better wise up to what's going on in your office."

Here then were two people, looking at the same newspaper at the same time, but seeing precisely the opposite things. It is a basic fact of life that individuals, looking upon the buzzing confusion of the world, see only what they want to see, or can see, or have been taught to see. To them that alone is the truth. And they are passionately determined that everyone else shall see that truth too, and none other.

It seems to me that all censorship, all the present and growing denial of the right to know, arises out of this subjective view of the world. Man just does not like news of that world presented objectively, with the antiseptic and relentless cleanliness of science. He wants all mankind to see the world, and hence the news of it, as he himself sees it.

Not long ago Jack Fitzgerald, a reporter for *The Courant*, went to New York to cover a round in a proxy battle for control of the New York, New Haven, and Hartford Railroad. In the process he had occasion to telephone Patrick B. McGinnis, the challenger who subsequently won. As soon as Mr. McGinnis heard that a representative of *The Courant* was on the phone he said, "I don't know

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

whether I ought to speak to you." Asked why, he replied that it was because of "that editorial." Fitzgerald protested that he had nothing whatever to do with the editorial, which had expressed an anti-McGinnis point of view. Mr. McGinnis went on: "I don't mind if you fellows slant news stories, but you really shouldn't do that to editorials."

Well, some of us do want the news slanted—our way. Consider this paragraph from an item in *The Wall Street Journal*: "Earl Burrows, secretary-manager of the Cleveland New Car Dealers Association, was asked how many members his organization had, how many dealers in his area had gone out of business recently, what his opinion of the outlook was. Declining to supply any kind of information on these subjects, he explained: 'You've got no right to print pessimistic news. The only thing you should print is optimistic news'."

LET ME assure you, from deep and sometimes bitter experience, that the pressures that spring from this personalized view of the news are powerful. But through them all those of us in the business must cling to what we learned when we first went into newspaper work. We must report the news as it is, regardless of what we think of it, or think ought to be done about it, and regardless of what anyone else may think.

For example, it is our common experience to be asked to withhold the name of a drunken driver, or of some youth who has gotten into trouble with the law. Always the request is backed by a hard-luck story—and often that hard-luck story is genuine. Publication will hurt the family, it will shame an innocent wife and children, it will spoil an otherwise promising career, it will prevent rehabilitation of a young man who without publication might be rehabilitated—and so on, through the whole catalogue of human misery.

The pattern is always the same. First, thoughtlessly, an evil is done. Then, inevitably, comes the request that the newspaper wipe out the evil, or at least lessen its effect, by concealing the fact that it has been done. People never seem to ask themselves beforehand what they are getting themselves into. Instead they want the newspapers to protect them afterward, against the consequences of what they themselves have done.

Consider a story involving good taste. Recently a reporter for South Carolina's *Columbia State* dropped a story on the city desk. The item seemed routine—an account of the annual party and dance of a large amateur theatrical group that told how members came in costumes representing the titles of popular songs. First prize, it reported, was won by Mrs. So-and-so, "who came as her very pregnant self, wearing a sign saying 'I didn't know the gun was loaded'."

The *State* printed the story as written. Should it have?

I have asked that question of a number of non-newspaper friends of mine. The great majority seem to feel that this was just a bit of incidental fun at a private party, and that therefore the paper had no business publishing it.

I wish to enter a dissent. Suppression of something that happened among a sizable group of persons, many of them well known in the community, betrays the rock-bottom fundamental reason-for-being of journalism. Apparently many good people, otherwise normal, just do not understand that reason-for-being.

LET'S go back to the beginning. Authority—whether state, church, or other—has always sought to exercise censorship over what was published to the people. Particularly was this so just after the irritating printing press was invented. One of the earlier ones brought to this country was that of William Nuthead in Virginia. Nuthead had no newspaper—it was a bit early for that—but he did print the acts of the colonial assembly. Authority, in the person of the Governor, was alarmed over this practice of letting the people know in such precise detail what their government was doing. So he sent home to Britain for guidance. In due course Lord Howard of Effingham brought the King's word: "No person to be permitted to use any press for printing upon any occasion whatsoever."

That was in 1684. Eight years later in Boston, on September 25, 1690, Benjamin Harris launched the first American newspaper. He called it *Publick Occurrences Both Forreign and Domestick*. Harris undertook to furnish his readers "once a month (or if any Glut of Occurrences happen, oftener) with an account of such considerable things as have arrived unto our Notice." He also wanted to do something toward "the Curing, or at least the Charming of that Spirit of Lying, which prevails amongst us." Such a spirit inevitably prevails when a community must rely for an account of what has happened on gossip and rumor, instead of on some believable, easily available, permanent record like that of a newspaper.

Unhappily, *Publick Occurrences* did not survive its first issue. It was

(*Continued on page 67*)

Your Literary I. Q.

Conducted by John T. Winterich

IS THERE A DOCTOR ON THE SHELF?

When doctors aren't doctoring, chances are they're recollecting. Helene Nitzche of Maquoketa, Iowa, offers the names of twenty physicians and, alongside, the titles of twenty autobiographies, most of them reasonably recent. All you have to do is to say which doctor wrote which memoirs. On a basis of five points for each correct attribution, a score of 60 will be fair, 65 to 80 good, and 80 or better discharged as cured. Answers on page 69.

1. Max Thorek	( )	"Memoirs of a Small-Town Surgeon"
2. Axel Munthe	( )	"Janos, the Story of a Doctor"
3. John Plesch	( )	"The Arches of the Years"
4. Werner Junge	( )	"My Patients were Zulus"
5. Urling C. Coe	( )	"A Doctor in the House"
6. Maxwell Maltz	( )	"Story of San Michele"
7. William Sharpe	( )	"Petticoat Surgeon"
8. Jacques M. May	( )	"A Labrador Doctor"
9. Abraham Flexner	( )	"A Surgeon's World"
10. James B. McCord	( )	"The Natural Bent"
11. Rufus W. Hooker	( )	"Doctor Pygmalion"
12. John B. Wheeler	( )	"A Woman Surgeon"
13. Ernest M. Lippa	( )	"Frontier Doctor"
14. Wilfred Grenfell	( )	"Captive Surgeon"
15. Bertha Van Hoosen	( )	"Burma Surgeon"
16. Paul B. Barringer	( )	"Ship's Doctor"
17. Rosalie S. Morton	( )	"Brain Surgeon"
18. Gordon S. Seagrave	( )	"Siam Doctor"
19. Henry Pleasants, Jr.	( )	"I Remember"
20. Halliday Sutherland	( )	"Bolahun"

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Innocent in the Jaws of Life

'rial," by Don M. Mankiewicz 'arper. 306 pp. $3.50), which won : Harper Novel Prize for 1955, tells a professor of law who becomes in- lved in a rape-murder case, and rns much about law, life, love, and mmunism from the experience.

r Oliver La Farge

DUBLISHERS' prize novels, like O. Henry short-story awards, often leave the reader wonder- g. But Don M. Mankiewicz's "Trial," :ked out of 886 entries for the $10,- 0 first prize in Harper's current ize Novel Contest, eminently de- rves the distinction.

It is not the sort of book that the rtisan *Review* is going to publish says about. But Mr. Mankiewicz is early a natural storyteller; his style simple and unaffected, he main- ins continuous action, and his char- terizations are convincing. He is e sort of writer present-day literary itics pass by, since he attempts noth- g new and unusual—unless we eak down and admit that telling a ory freshly and well is not exactly sual." It is some time since I have ad a novel with so uncomplicated a nse of plain enjoyment.

The bare story is an old one, the le of the cloistered innocent thrust ddenly into a world of wolves, to hich the writer has given an inter- ting twist. His hero, David Blake, is professor of law who, in order to ep his position, sets out to get some perience in the actual practice of s subject. By accident he lands in a murder case in which the defendant, a Mexican-American, is due to be railroaded. The defense has been taken over by a likable and eccentric lawyer who, unknown to Blake, is a Communist. Out of this mixture of potential explosives grows the story.

The education of David Blake is drastic. He runs into everything from a jury panel that has been tampered with through mob violence to the typical Communist perversion of a good cause for ulterior ends. The left-wing rally in New York and Communist techniques of money-raising, incidentally, are beautifully handled, revealingly, penetratingly, and without argument or caricature, the straight narrative speaking amply for itself.

The courtroom scenes, to this layman, are splendid. I found them consistently exciting and could have done with more of them. Very nicely handled is Blake's own slowly growing suspicion, his eventual discovery of the position into which he has been lured, and where it all lands him. His innocence, integrity, and ability make an excellent foil for the shenanigans of both left and right in which he has become involved.

There is intertwined with this a love affair that is pleasantly set forth, made to fit well into the story, yet is not essential to it. It is there, one feels, for lagniappe—or to help sales. To the end I found that I didn't know whether the young woman loved Blake, or was simply equipped with left-wing round heels.

What gives Mr. Mankiewicz's book weight is his neat balancing of three interacting political vices—simple race prejudice, McCarthy-type pseudo-anti-Communist smearing, and Communism itself. The obvious conclusion would be to have these factors destroy the hero, who is caught between them. With admirable restraint the author avoids obvious tragedy. The man is defeated, but he is not destroyed.

One very minor item is a constant irritant to anyone at all familiar with Spanish names, let alone the Spanish language. The defendant's Mexican mother is an important secondary character, whose name is mentioned frequently. Mr. Mankiewicz is under the all too common impression that in Spanish there exists a woman's name written "Consuela." There does not.

THE AUTHOR: Precocious, controlled, witty, knowledgeable are some of the adjectives a close friend recently applied to Don M. Mankiewicz, who, at the age of thirty-two, is the author of two novels, "See How They Run" (1951), an examination of American racetrack culture, and "Trial." Before and between novels during the past six years Mankiewicz, who lives in East Norwich, L.I., has kept his wife and two children in bread and himself in cigars as an agile free-lance writer. This has involved a steady round of stories, articles (*The New Yorker, Cosmopolitan, The Saturday Evening Post, Collier's*), television scripts, three screen treatments, and one screenplay—for "Trial," which he is now putting together for M-G-M. When he is not working—he has grossed over $50,000 on his two books—Mankiewicz plays seven-card stud and the horses with icy aplomb (he published a profitable tipsheet while an undergraduate at Columbia), is a Giants fan, and admires Hemingway, London, Hersey, and Mark Harris. He also ran well but unsuccessfully for the New York State Assembly in 1952, and is vice-chairman of the Nassau County Democratic Organization, a rather formidable office in the ivied landscape where several ribald celebrations were thrown on the day that FDR died. Mankiewicz, who was born in Berlin, owes some of these Renaissance talents to his forebears, for his grandfather was a minor politician, his father, Herman J., was a member of the Algonquin Round Table, as well as an excellent screenwriter ("Citizen Kane"), and his uncle, Joseph L., is, of course, the acidulous fellow who did "All About Eve." Pleased with the reception thus far of "Trial," Mankiewicz is nonetheless concerned about one aspect of the book. "How my book has come to be referred to in publishing circles as 'The Trial' is beyond me," he said the other day, "except that I have a good friend in Hollywood who calls America's leading newsmagazine *The Time*. If I wanted to use a title like 'The Trial' I would have chosen 'The Adventures of Huckleberry Finn'."

—WHITNEY BALLIETT.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

". . . all very gay and lighthearted and frivolous."

Trollopian Romp in Plumplington

"The Two Heroines of Plumplington," by Anthony Trollope *(Oxford University Press. 128 pp. $3), is a novelette about Barsetshire, written years after the author deserted the county in which he achieved his greatest literary successes, now published for the first time in book covers. Our reviewer, Bradford A. Booth, edited "The Letters of Anthony Trollope."*

By Bradford A. Booth

IN 1866 at the height of his power Anthony Trollope overheard two clergymen criticizing his habit of pursuing the same characters through several novels. He promptly went home, killed off Mrs. Proudie, and changed the title of his work in progress to "The Last Chronicle of Barset." Subsequently he resisted the pressure of sentimentalists who urged him to resume the Barsetshire series, and it is a familiar statement that he never returned to his beloved county. Nevertheless, he published in an obscure journal in the very month of his death "The Two Heroines of Plumplington, a novelette whose setting is the second town of Barsetshire." It has recently been made available in book form for the first time.

True, there is not much of Barsetshire in "The Two Heroines." The chief characters are all new. But Harry Gresham, obviously the son of Frank Gresham and Mary Thorne, stirs memories of "Doctor Thorne"; Mr. Greenmantle has often been the guest of the Duke of Omnium at Gatherum Castle; and the great controversy about Hiram's Hospital, central to the development of "The Warden" and "Barchester Towers," still rages.

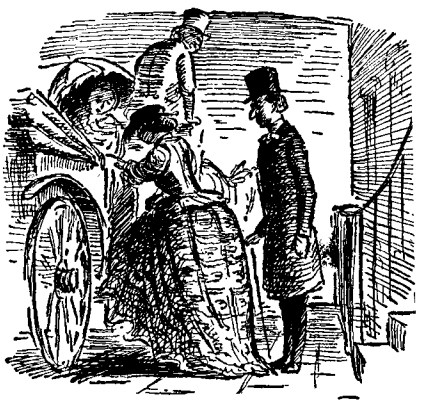
Trollopians will also feel quite at home with the story. Emily Greenmantle's father, the bank manager, opposes his daughter's marriage to Philip Hughes on social and financial grounds. On the other side of the tracks Hickory Peppercorn, the brewer, for similar reasons opposes the marriage of his daughter Polly to Jack Hollycombe, the malt salesman. The ambitious fathers are of course frustrated by the determined young lovers, who enlist the friendly aid of Dr. Freeborn, the rector, who invites the families and the suitors to Christmas dinner. The warmth of this happy occasion quickly thaws the parental prejudices.

Trollope had used this plot at least three times before with rather melancholy results. Here he succeeds. Nobody is likely to contend that "The Two Heroines" markedly enhances Trollope's reputation, yet it is a graceful bagatelle, an airy inconsequentiality, a charming *pièce d'adieu.* It is not serious drama, as are his other treatments of the same material, but comedy. Neither author nor characters take the story seriously. There is a conspiracy among all involved to step through the routines solemnly but with a twinkle of amusement at the deception. It is almost as though Trollope were spoofing himself. One fully expects that, as in an Elizabethan comedy, the characters will join hands at the conclusion and dance off the stage to hymeneal music. It is all very gay and lighthearted and frivolous, for Trollope tells his story tongue-cheek.

So much of the work of Trollop later years is labored and tedious t it is cheering to find him writing w something of his former vitality a charm. The old mill horse turned ba to the pasture will kick up his s heels at the smell of familiar fiel So Barsetshire revisited must ha stirred a host of memories in the mi of the failing novelist and revived a moment the grace of earlier days. one of his late letters Trollope t Arthur Tilley that there is not a pa sage in "Barchester Towers" which did not remember: "The writer nev forgets." One can imagine that as placed his two heroines in Barsetshi he saw once more Septimus Hardi standing unhappily in the quad Hiram's Hospital as the archdeac made his ringing speech to the bede men; Mrs. Proudie rising in terrif wrath against Bertie Stanhope wh at the reception her gown is tor Doctor Thorne throwing about h brother's child the protection of h love; Lucy Robarts, in the inexor bleness of her pride, bending La Lufton to her will; Johnny Eam settling his score with Adolph Crosbie on the railway platform, ar perhaps most vividly, Josiah Crawl effectively silencing at last the bisho wife.

Anthony Trollope had a positi personality. On the surface he w gruff, stentorian, and somewhat abr sive; but in his deeper emotions h was shy, tender, affectionate, a almost womanly. It is these softer tin that shine through "The Two Her ines." But as one regards the totali of his work one is impressed most all with his balance, his normalit his freedom from cant, and his perva sive common sense. These are th qualities which he carried most nota bly into his fiction, and it is the which have preserved his work in another century. Susceptible to mar

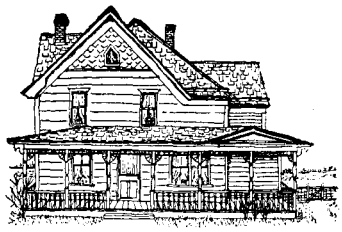
(*Continued on page* 66)



—Illustrations from "Barchest Towers" (Oxford University Press

". . . the grace of earlier days."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



A Loving Look at the Small Town

Main Street on the Middle Border," by Lewis Atherton *(Indiana University Press. 423 pp. $6), is a cultural and economic history of Midwestern country towns from 1865 to 1950. Here it is reviewed by August Derleth, who lives in Sauk City, Wisconsin, and has written more than a score of books about the Midwest.*

By August Derleth

EVERYONE who lived in one of the small towns of the American Midwest during the past century was aware that the typical success story of the country towns was that "the small-town boy who made good," and understood that "made good" meant simply "made money." This was only the natural outgrowth of what Edgar Lee Masters used to call "that dreadful merchant philosophy," and what Lewis Atherton in "Main Street on the Middle Border" traces to the influence of the McGuffey Reader culture, which so strongly reinforced the townsman's natural belief in the immediately useful and practical over all other goals and ideals of *homo sapiens.*

The Midwestern small town has been damned and idealized in prose and poetry ever since it fought its way to existence in a kind of reckless optimism, spawned by sturdy, acquisitive, self-reliant pioneers. "Main Street on the Middle Border" is a sociological examination of the Midwestern small town since the Civil War; it is an inquiry into the folklore, the mores, and the slowly changing culture patterns of small-town life in the region, a loving look at ways of life gone by.

The "Middle Border" of this book embraces Ohio, Indiana, Illinois, Missouri, Michigan, Minnesota, Wisconsin, Iowa, and the eastern fringe of Kansas, Nebraska, and the Dakotas, and the "country towns" are limited to places of less than 5,000 population, and have been chosen in the main from among those outside the immediate orbit of large cities. Professor Atherton's Middle West thus agrees with most authorities who have set its boundaries.

Beginning with the founding of the small towns and their lost generations, Mr. Atherton devotes a lovingly lavish amount of space to horse-and-buggy days, to the influence of church, school, and home, to the class lines in the presumably classless society of the small town, and to the inevitable changes which came to small-town life with the advance of the machine age —the fragmentation of village society; the increase of organizational activity; and the subtle loss of what he calls "togetherness," the community spirit sometimes defined as the feeling of belonging to the community.

The author is himself the product of a small town, and he writes of the Midwestern villages with sympathy and affection. Though he looks with disfavor at the confining conventions of the small towns, he does not seem entirely to have escaped their mores. While he indicts the McGuffey Reader morality, he does not seem to realize that his most notable error—when he says flatly: "Both Sherwood Anderson and Edgar Lee Masters were obsessed with sex," a hoary old canard which is far from sound critical judgment—is an outgrowth of the very morality he condemns.

The book is wonderfully comprehensive—much more so, indeed, than one would have thought possible. It is rich with detail, nostalgic with the color and flavor of the small towns. Mr. Atherton touches on so many facets of village life that it is to be wondered at that any at all escaped his notice. One can hardly quarrel with him for his failure to mention the puppet shows which made the rounds of the German small towns in the Midwest, or some of the specialized commercial promotional activities, such as "the original Buster Brown," who went visiting the small towns to sell shoes not long after the turn of the century. One regrets the paucity of illustration, however; such photographs as have been reproduced are properly nostalgic and varied, and give rise to a desire for more of them; there are too few.

PROFESSOR Atherton's references and sources were not alone newspaper files, county histories, and allied documents, but also representative fiction and non-fiction—the "Memoirs of Sherwood Anderson," Hamlin Garland's Middle Border stories, Don Marquis's "Sons of the Puritans," Louis Bromfield's "The Farm," and other related fiction. Nothing quite comparable to "Main Street on the Middle Border" has been done for the general reader in many years. J. H. Kolb's "Rural Social Trends" and other excellent studies related to the subject of Mr. Atherton's fine book have been available to the academic world, but they are virtually unknown to the wider public outside. This book fills a need and does it so ably, so comprehensively that no other of its kind will be needed for a long time to come.

The tragedy of the small towns lies in their failure to reach their goals, to achieve their ideals. Perhaps their ideals were never very realistically striven for. Mr. Atherton's conclusion can hardly be challenged:

> In the Middle West, as elsewhere, the first settlers stressed the immediately useful and the practical as necessary forerunners of arts, advanced learning, the humanities, literature, and "betterment." Some day, they said, their descendants could afford the better things. The Middle West has prospered greatly and its towns are approaching maturity. Unfortunately, they still spend relatively little of their time and their accumulated wealth on anything beyond the practical, which threatens to become an end in itself instead of a means to an end.

The conclusion is in itself a challenge to the dwellers in American small towns today.

Lewis Atherton—"comprehensive."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Asphalt Folklore

***"Sidewalks of America," edited by B. A. Botkin** (Bobbs-Merrill. 605 pp. $5.95), is an anthology of the folklore, legends, songs, and stories that American city living has produced. Below it is reviewed by William A. Owens, author of "Texas Folk Songs," "Slave Mutiny," and other books.*

By William A. Owens

B. A. BOTKIN's latest idea for an anthology couldn't miss. The city has had an increasing impact on American life; city folk, like their country cousins, celebrate locale, character, incident in song and story; many writers have recorded the effect of cities on their imaginations. All that was needed was a selection and arrangement in readable sequence of the wealth of material our libraries afford. Mr. Botkin, who during the past ten years has published such well-known collections as "A Treasury of American Folklore," "A Treasury of New England Folklore," "A Treasury of Southern Folklore," etc., provides the necessary selection and arrangement in "Sidewalks of America."

In the past Mr. Botkin has been criticized by professors and professional folklorists for his rather inclusive definition of "folklore." The present volume has a broad subtitle—"Folklore, Legends, Sagas, Traditions, Customs, Songs, Stories, and Sayings of Cityfolk"—a catalogue extensive enough to quiet the purist and to permit the inclusion of just about anything that pleased Mr. Botkin and might please the general reader.

In his introduction Mr. Botkin states his theme: "The impact of the city on the American folk imagination." Then, interested in the development of the theme rather than in minor variations of it, he arranged his material not city by city but under such imaginative headings as "Back Where I Come From," "From This They Make a Living," and "Go Fight City Hall." The brief headnotes to these sections, taken together, state what the author has to say about the origin and communication of city folkways.

Most of the material is drawn not from oral tradition but from secondary sources such as biography, memoirs, and reportage. Therein lies the charm and readability. Scholarly folklorists have done admirable work in collecting and editing folktales and legends, but few of them can compete in style with such selections as Bill Nye's "Letter from New York," Mark Twain's "The Two Nevada Nabobs in New York," and Phyllis McGinley's "Spruce Manor, New York." Therein as well lies the problem for the serious folklorist, for he knows that few creative writers can resist adding their own embellishments to the folk imagination. The list of well-known writers—mostly modern—is long: Robert Louis Stevenson, Lafcadio Hearn, George Sessions Perry, Cleveland Amory, to name a few. A pleasant discovery for me was that Mr. Botkin had drawn some twenty selections from manuscripts prepared under the direction of the Federal Writers' Project of the Works Progress Administration. Not all that money was spent in vain.

A roamer through this volume will encounter many a choice bit of folksay: street language, from Brooklynese to bop; charming street cries from all over America; proverbs, songs, stories—even the "shaggy dog." He will recognize that folklore identified with one city often crops up in another. For instance, he will encounter the story of the policeman "so dumb if he found a dead horse on Kosciusko Street he'd have to drag it over to Gates so he could spell it right on the ticket." They tell the same story in New Orleans, substituting Tchoupitoulas and Canal.

He will have an opportunity, i section "Characters Make a To to meet or renew acquaintance such urban individuals as Old M the Fireman, Steve Brodie, and seph Mitchell's "Professor Sea G self-styled last of the Bohemians Greenwich Village and author of ' Oral History of Our Times," whic always a-writing but never writte

Some roamers of cities, myself one, will miss particular favorites "The Midnight Special":

If you ever go to Dallas
(or Houston or N'Awleens)
You better walk right;
You better not gamble,
And you better not fight.

They will find some relics of vaudeville stage, but few of the m strel, which gave us such city so as "The Two Orphans" (the destr tion by fire of the Brooklyn Theat There is also very little from the derworld, which has added its c language and lore to the cities. Sc may even wish Mr. Botkin him had shown as much familiarity w city streets as he did with libr stacks.

The critical reader will no doubt rive at his own understanding of meaning of this volume. Mr. Bot stated his purpose as "interpretat rather than encyclopedic and also etic rather than scientific in tor He might have followed his purp more fully. His introduction and he notes, informal and charming thou they are, seem too much like ha jottings. He establishes the "moo he leaves much of the interpretat unsaid.

Nevertheless, "Sidewalks of Am ica" is a rewarding experience whe er read in snatches or from cover cover.

This Other Sleep

By Leslie Nelson Jennings

ONCE we went gladly to that place of vague
Not-knowing, sinking deeper and more deep
Into those waters where no grief could plague
Remembrance or push back the tide of sleep.
That underdarkness was no planned escape
From something monstrous; daybreak would redeem
All that was most desired: the living shape
Of one relinquished only in a dream.

This other sleep, less easy to attain,
Measured by cruel need, brings down a night
Whose blankness clouds the mirror of the brain,
Leads to a lower threshold where no light
Returns, if it should finally be crossed—
Morning an imminence forever lost.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Mr. President Respectable

***Rutherford B. Hayes and His merica," by Harry Barnard** Bobbs-Merrill. 606 pp. $6), is an ac-unt of the life and character of a lit-e-known President of the United tates. Professor Philip D. Jordan of e University of Minnesota, who re-iews it here, has written prolifically n the Midwestern scene from which 'ayes emerged.*

y Philip D. Jordan

RUTHERFORD BIRCHARD HAYES, uninspired Buckeye pol-ician of mediocre talents, became resident of the United States as the esult of a bitterly contested election hen the nation was torn by the dark ays of Reconstruction. Already the candals of Grant's inept Administra-on had sickened many right-thinking ien who saw the Republican Party as symbol of hatred, chicanery, and olitical immorality. Hayes was nom-nated not because he was astute or rilliant, but because he was respect-ble, and the Republicans desperately eeded an injection of respectability. 'itted against Hayes was Samuel J. 'ilden, whom historians generally ave characterized as a reformer, but hom Harry Barnard in "Rutherford 3. Hayes and His America" describes oth as a reformer and as an important heel in the Tammany machine, a anny political manipulator, and an ttorney who stayed home to line his ourse while Hayes was fighting in the ivil War.

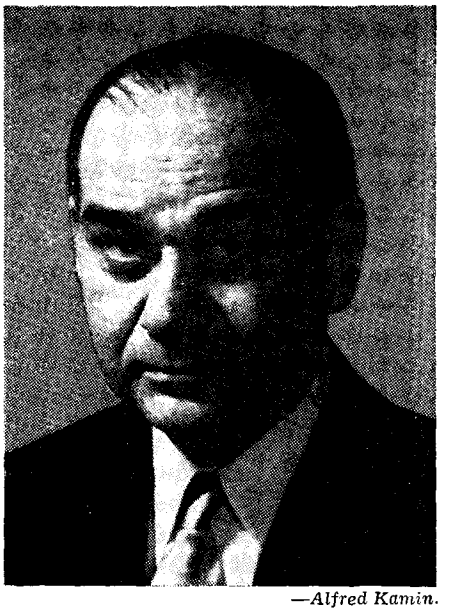
When the American people went to he polls in 1876 they cast more votes or Tilden than for Hayes. Newspapers eckoned Tilden received 203 electoral otes against 166 for his opponent. The returns, however, were disputed n Florida, South Carolina, Louisiana, nd Oregon. This impasse finally was olved by an electoral commission hich gave the Ohio stalwart the Presidency by one vote. One of the ascinating features of Mr. Barnard's ook—the first life of Hayes to appear n more than twenty years—is the uthor's penetrating analysis and fresh nterpretations of the complex factors nd diverse influences which worked heir will upon the commission. It is Mr. Barnard's opinion that, contrary to much that has been written, Hayes's legal title to the Presidency was perfect.

The commission's decision marked the peak of Hayes's career—a life that perhaps in its main outlines was little different from those of other politicians of the age who practised law, served as governor, and loyally supported the party of their choice. Indeed, it is this utter normalcy that made earlier biographies of Hayes almost as dreary as was his Administration and some which followed it. Mr. Barnard knows that Hayes stood "halfway between those rated as great and those rated as fair" and nowhere throughout this lengthy and penetrating life does he shift that balance. Rather, he seeks to understand a sad, forlorn boy who most of his life felt a psychological need for a father and who when a youth appeared unfit for the destiny awaiting him.

His experiences at Kenyon College helped harden him, and his law training at Harvard lent sufficient perspective so that, to escape family domination, he refused to practise in Columbus and eventually hung out his shingle in Cincinnati. Like many another young man, Hayes dabbled in Whig politics and toyed with romantic love. The first he could meet head on, but the second swept him once again into profound melancholia. Not until he was well established in Cincinnati, recognized as a temperance orator, a brother in several lodges, and a competent trial attorney, did Hayes achieve a degree of emotional stability. His marriage to Lucy Ware Webb offered security and contentment. The worst nightmare days were over.

—*From the book.*

A PREDICTION THAT CAME TRUE: Two months before the Republican Convention the *Daily Graphic* of New York featured this illustration. The sun of Hayes was rising. The comets were Benjamin Bristow, on Murat Halstead's back (upper left); Carl Schurz and Horace White, piloted by "the Great Unknown" (upper right); Samuel Tilden, riding the back of "Marse" Henry Watterson (middle left); Charles Francis Adams, on the back of Samuel Bowles (middle right); and James G. Blaine, on the back of Whitelaw Reid.



—*Alfred Kamin.*

Harry Barnard—"psychological school."

From this point Mr. Barnard carries Hayes surely and deftly through the awful episodes leading to the Civil War, shows him mastering the tricks of a Republican politician, and marches with him with the Twenty-third Ohio Volunteer Infantry. The genius of this biography is not that Mr. Barnard records facts honestly and faithfully, but that he uses objective material to trace the development of an individual and illuminate the mind and character of a man. This is as much a psychological study as an historical biography. In his own good way Mr. Barnard is doing for the mind of Hayes what McLaurin did with the bodies of historical figures in his stimulating collection of medico-historical essays, "Mere Mortals." No doubt this type of diagnosis offers room for criticism, for it is difficult indeed to pry into the thoughts, frustrations, and repressions of those who now lie moldering in the grave. Yet Mr. Barnard's interpretations are plausible and seem to conform with the evidence he offers. Perhaps here is the beginning of a psychological school of history which some day may stand side by side with Shailer Mathews's spiritual interpretation and Charles A. Beard's economic slant. This is a disquieting thought.

Hayes's ambivalence tossed him

(*Continued on page 65*)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review

Editor, NORMAN COUSINS

Chairman, Editorial Board, HENRY SEIDEL CANBY

Chairman, Board of Directors, E. DEGOLYER

Associate Editors, AMY LOVEMAN, HARRISON SMITH, IRVING KOLODIN

Assistant Editor, ELOISE PERRY HAZARD Feature Editor, PETER RITNER

Book Review Editor, RAYMOND WALTERS, JR.

Contributing Editors, JOHN MASON BROWN, BENNETT CERF, HENRY HEWES, JAMES THRALL SOBY, HORACE SUTTON, JOHN T. WINTERICH, CLEVELAND AMORY

Publisher, J. R. COMINSKY Associate Publisher, W. D. PATTERSON

Contents Copyrighted, 1955, by The Saturday Review Associates, Inc.

The Awesome Tourist

"NO THOUGHTFUL person needs to be reminded that the United States bears an awesome responsibility in the modern world. . . .

"Those who must make the great decisions in our behalf have obligations almost beyond human tolerance.

"As citizens we owe them not only loyalty and consideration, but a determined effort so to inform ourselves that we may arrive at understanding of the problems which they face."

These words by Clarence B. Randall, special consultant to President Eisenhower, occur at the start of a rather remarkable little book he has written, "A Foreign Economic Policy for the United States" (University of Chicago Press, $1.95). Mr. Randall is the Administration's embattled spokesman in Washington and before American business on behalf of freer trade among the nations of the world. With their emphasis on "responsibility" and "understanding," his words apply particularly to international travel, and specifically—as Mr. Randall is keenly aware—to that awesome postwar phenomenon, the American tourist.

This issue of *The Saturday Review* devotes a substantial number of pages to travel because we believe the American tourist plays a significant role—culturally, economically, politically—in the world picture. We agree with Mr. Randall, who writes:

"In addition to capital investment abroad there is one other important source of American funds for providing other countries with the currency with which they may buy our goods, and that is tourism. Time was when those who followed this subject (of foreign economic policy) took tourism a little casually. But that is past, and actually this flow of dollars not only has become of genuine significance, but the future is bright for its further growth. . . ."

Approximately eight billion dollars are put into international trade channels a year by some 100 million tourists around the globe. Sixty million U. S. tourists, at home and abroad, spend about twenty-four billion dollars annually on travel. Of this, about 1,400 million goes into foreign travel. Canadians alone spent more than 300 million dollars visiting the United States last year, over twenty million dollars more than we spent traveling in Canada.

In the world-trade picture this is no trivial factor.

THESE reflections bring to mind a nighttime scene in the lower deck barlounge of a luxurious airliner flying from New York to London recently.

Relaxed while sailing along 20,000 feet above the Atlantic at over 300 miles per hour—a stout tailwind was giving a friendly boost—a group of Americans was engaged in spirited conversation about America's role abroad. Three senior State Department officials discussed Germany and NATO. Two U. S. publishers spoke of an important book fair in Germany they planned to attend. Three foreign correspondents joined in the talk about European politics and economics. A number of American tourists, holiday-bound, listened with intense interest and asked questions about Britain, France and Italy, their destinations. War, peace, and prosperity, as well as fun, museums, and good eating places, figured in the conversation: all proper subjects for the modern American tourist, who is his country's ambassador abroad.

In London, the annual conferen of the International Union of Offic Tourist Organizations (IUOTO) to place this fall. Government directc of tourism from over fifty countri were present, including Assista Secretary of Commerce, Samuel ' Anderson, from the United States. B the principal center of attention at t meeting was focused on the Russi delegation, in attendance for the fi time.

The Soviet delegates stated in va ous private conversations during t conference that travel restrictions in Russia would be relaxed during 19 and that they anticipated "thousan of foreign visitors will come to o country in the next few months."

This apparent easing of the Ir Curtain was regarded as a significa development by officials from the oth countries, particularly when the Ru sians indicated their own compatrio would be allowed to travel abroad the not-distant future.

Officials speculated on the effect on the Russians and on their visitors of thousands of Western tourist guidebooks in hand, tramping arour Moscow, Leningrad, and Stalingra floating down the Volga, motorir through the Caucasus, and sunning c Crimean beaches. Even more ir triguing was the impact on Russia tourists taking their first look at th wonders of the democratic West.

The principle of "understandir through travel is the passport peace" has been the theme of th twenty-one European countries joine together in the European Travel Cor mission (ETC) to "further friendshi and progress" through tourism. Tou ism in and out of Soviet Russia woul be a supreme test of this principl

The understanding generated b travel and the economic impact of th tourist dollar prompted Presider Eisenhower to instruct appropriat agencies of the Government to giv major priority to stimulating U.S travel this year.

By sea and air, the tourists are o the move. We wish them well in 195 for we also agree with what M Randall told the annual Congress c American Industry sponsored by th National Association of Manufacturer in New York last month:

"I say to you that the entire worl is throbbing with vitality, surgin with new ideas in a way that we i the United States only dimly appre hend. We have a great privilege an a great responsibility of leadership We must and will measure up."

One way toward apprehension, an the fulfilment of leadership it brings is to travel, for *The Saturday Revie* believes that tourists, by and large make good neighbors for all of us.

—W. D. P.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS TO THE EDITOR

N WHOSE SIDE IS SR?

SEEMED WRONG to me that *The Saturday* eview should have published such an ousive letter as Frank C. Waldrop's on orbert Wiener [LETTERS, *SR* Dec. 11]. don't suppose you publish every letter ou receive; one would imagine that ou apply certain standards of germane-ess, if not of good manners, which ight to rule out such *argumenta ad ominem*.

Since I am an associate of Professor 'iener, I shall try to confine myself to rinciples; a personal defense might seem be motivated by the bias I do have in is favor. Different sorts of people have ifferent ideas about what is important life. Those of us who work in univer-ties; those who teach anywhere; pro-ssional people; scientists and artists; nd those who, though not living by cul-ural (in the narrow sense) pursuits, ve and enjoy their manifestations;—ll these understand that the life of the ntellect and the freedom to pursue it a sympathetic environment are essen-al to civilization virtually by definition. was to these groups and to any who ight be won over to a sympathetic ttitude that Professor Wiener addressed is appeal for the creation of a climate which genius might flourish.

There are vast numbers of people who re more or less indifferent to these natters. And then there is a small num-er who are actively and consciously ostile to the manifestations of the free ntellect. To these Mr. Waldrop seems belong. The most powerful news-apers and magazines of our country hout for his point of view daily; it does ot lack means of access to the public ar. If not an honest mistake, then it vas a betrayal for *The Saturday Review*, hich is supposedly on *our* side, to give pace to such a diatribe.

ARMAND SIEGEL.

Boston, Mass.

ESUS AS JUDGE

WAS PLEASED to learn from the "The Novelist and Christ" [*SR* Dec. 4] that he authors, Alan Paton and Liston Pope, ave read my thirty-three-year-old ovel, "They Call Me Carpenter," and orry to learn that they found my pic-ure of Jesus unconvincing. The para-graph they devote to the book seems o me to contain a flat contradiction. The pening statement reads, "The desire to udge the sins of others is of all motives he most dangerous"; then later they ay, "The Christ of the Gospels was con-erned as deeply with sinners as with ocial wrongs." How was He concerned? Did He not judge? Of course He did! He vas a moralist and a preacher, and it would be correct to say that He was concerned with nothing else, and that o one ever judged more severely. "Woe unto you, scribes and Pharisees, hypo-crites! for ye are like unto whited sepul-chres, which indeed appear beautiful out-

THROUGH HISTORY WITH J. WESLEY SMITH

"Your cooking is always the same. At the Borgias' things have fascinating new tastes."

ward, but are within full of dead men's bones, and of all uncleanness." He went on like that until He got Himself crucified.

The effort to distinguish between "sinners" and "social wrongs" is a fallacy very popular in our reactionary days. A man may sin against himself, he may sin against his neighbors, or against the community, or the whole human race. The latter sin is committed by those who take the social rebel, Jesus, and turn Him into the stained-glass-window "Christ." At any rate, that is what I have been trying to tell the world in a series of books, "They Call Me Carpenter," "The Profits of Religion," "Our Lady," and "A Personal Jesus." This desert man who had not where to lay His head was very tender with personal and individual sinners, and bitter as gall against those who exploited the poor in the name of their Heavenly Father.

UPTON SINCLAIR.

Corona, Calif.

HOPEFUL SIGN

THE FIRST THING which occurs to me on reading "The Novelist and Christ," by Alan Paton and Liston Pope, is the omission of the concept in literature of the words of St. Paul, "not I, but Christ in me." Surely use of this concept is a true Christ-symbol. Perhaps it is the only real Christ-symbol. The fictional returns to earth of Christ take no cognizance of the Church's traditional views of things eschatological. Are these wild graspings of the imagination not doomed to failure by their very nature?

With the current popularity of anything that smells even faintly "spiritual," the Paton-Pope article is a hopeful sign of discrimination. Religious orthodoxy, in literary circles on this continent at any rate, carries (and as falsely) the same bad taste as does the word peace in political circles. At the same time, the ordinary reader seems to think that anything religious in novels is naturally a Good Thing!

MRS. R. J. CROCKER.

Taber, Alberta.

PEACE OF MIND

PLEASE! More articles like "Peace of Mind," by Warren Weaver [*SR* Dec. 11]. Too many people today are looking to Norman Vincent Peale, and other writers like him, as a "short cut" to Christianity and inner peace—thinking this will quickly satisfy this "neurotic inner discontent" without having to accept the full responsibility of being a Christian. Man is too conscious today of the lack of time, and therefore these "how-to-do-it-in-ten-easy-lessons" books appeal to his impatient nature. Instead of thinking for himself, man today is too prone to accept someone else's shorter methods of approach.

Mr. Weaver's dynamic closing paragraph—or prayer—is a tremendous summation of his whole article.

MITZI BROWN.

Chicago, Ill.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

5 good reasons why it's more fun to go places with

Fodor's Modern Guides for 1955

❶ "they are rapidly climbing to the top in the travel field...

❷ "they are revised each year...

❸ "they save money...

❹ "they are very useful and knowledgeable...

❺ "they make good reading."

—STERLING NORTH, *N. Y. World-Telegram & Sun*

No other guidebooks can equal all these advantages *and* ONLY with FODOR'S can you get this special MONEY-SAVING FEATURE.

Here's how it works:

Your purchase of any one of the new 1955 FODOR'S MODERN GUIDES automatically makes you a member of FODOR'S READERS CLUB. You receive a countersigned membership card that entitles you to up to 10% discount at more than 1,000 leading hotels, shops and restaurants in the British Isles and Continental Europe. You also get a detailed, country-by-country list of all places where you can obtain the discount that may save you, in one day, double the price of your 1955 FODOR'S MODERN GUIDES.

This year join thousands of other satisfied travelers and save time, trouble and money by touring the FODOR way.

All volumes completely revised for 1955, illustrated, with maps, currency tables, etc.

Completely revised for 1955

Woman's Guide to Europe

***Edited by* EUGENE FODOR.** The 1955 edition of the famous book that the *San Francisco Chronicle* calls "invaluable! Thoroughly practical . . . done from the woman's point of view." Up-to-the-minute data on hotels, tipping, transportation, travel problems, where to shop — *everything!* $3.95

Coming in April

Bachelor's and Sportsman's Guide to Europe

***Edited by* EUGENE FODOR.** Certain to duplicate the success of the *Woman's Guide*, this book will give men the *savoir vivre* of seasoned travelers. Data on where to find favorite sports facilities, rent equipment, etc. $3.95

McKAY'S

Guide to the Far East and the Middle East

By E. C. GELLHORN

Covers 21 countries. Only up-to-date, complete, 1-volume guide. Essential for business man and tourist in two of world's most important, most interesting areas. *Maps; 368 pages.* $4.00

McKAY'S

Guide to Bermuda, the Bahamas and the Caribbean

By E. C. GELLHORN

Right up-to-the-minute touring data on all ports and islands touched by the popular winter cruises. Covers climate, clothes, shops, currencies, side-trips, hotels, etc. *Maps.* $4.00

McKAY'S

Guide to Africa

By JOSEPH I. TOUCHETTE

A highly practical guide for businessmen, sportsmen, and tourists that is fascinating to read: the kind of people the traveler will meet, how to approach them, useful phrases in various dialects, detailed index, maps, tables, etc. $4.00

150 Budget Vacations:

From $100 to $1,000
From 1 Week to 1 Month

By HORACE COON

Under $100: hikes, horse back, car, boat, bike trips Under $1,000: Europe, S America, Mexico, Alaska Hawaii — all practically fig urged out by veteran trav eler. *Coming in February.* $3.0

At all bookstores **David McKay COMPANY, Inc.** 55 5th Ave., N. Y. 3

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"Lucerne, Switzerland," by Miss Theodora J. Gibert, San Carlos, Calif. (Second Prize).

THROMBOSIS OF THE ITINERARY 1954

By HORACE SUTTON

EVERY year about this time I have a dream. In this dream I am sick. I suffer from thrombosis of the itinerary. Also hardening of the arterial highways. I am treated by that eminent physician Louis Passpeurt, inventor of the Passpeurt method of passpeurtizing people against the bacteria of boredom and the fermentation of the same old scene. In this dream Passpeurt is prescribing his favorite cure. He is saying, "Visavie your occupation versus your health, what you need is a nice long trip." I keep protesting. I say, "Doctor, all I keep thinking is that home would be a nice place to come home to." He says, "Very sick, also inflammation of the syntax," and writes furiously on his pad of prescription blanks.

In my dream the prescription pad is the file of contributor's cards kept by this publication which tell about the places that have been covered by each department during the last year. I find that last year at this time I was discussing the strange mores of football spectators on the West Coast of the United States, that thereafter I was, in that order, over Hialeah in a helicopter and under a daiquiri in La Habana, which is Havana as spoken by healthy Cubans or Americans with a cold. Shortly thereafter I was aboard a toboggan skidding down a snowbank in the Laurentians at incredible speed. It was hellishly difficult to make notes.

The dead of winter found me rummaging among the Dutch as found in Pennsylvania, learning to tell which people were *plain*, which were *fancy*, and when somebody hangs a sign on the door reading "Bump, the bell don't make" it means "Knock, the bell's out of order." I went down to meet the spring in Maryland and sailed among the oyster ships and talked to crab-sorters and watched the buds blossom on the dogwood trees that shade Antietam. I got into an airplane in the Borough of Queens and sat for seventeen hours, and when I woke up a girl was hanging a rope of orchids around my neck and saying "Welcome." I was pretty sure I wasn't dead because Leonard Lyons, Earl Wilson, and Bob Considine were all swimming on Waikiki Beach and Lyons was

(*Continued on page* 48)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"Lake Patzcuaro, Mexico," by Ethel E. Hagen, Milwaukee, Wis. (Honorable Mention).

JUDGING THE PHOTO AWARDS

Ivan Dmitri, who began his career as the distinguished etcher Levon West, is now widely recognized as one of our leading creative photographers. His assignments for national magazines and major transportation companies have taken him and his color cameras all over the world.

By IVAN DMITRI

THERE are in America today more than 40,000,000 camera fans, people who are picture-makers or picture-takers. They are not just photographers. They go on a trip. They see a scene that inspires them and they have a little bit of this creative desire that most of us have, and they say, "Oh, I want to show this to my friends!" They compose their picture. They snap it. They mail it to Rochester, it comes back, and they project it. It's terrific.

Then *The Saturday Review* sponsors a contest for the best pictures taken away from home and offers as the grand prize a fifteen-day holiday in Europe planned by Pan American World Airways. The amateur cameramen compete for that and the other prizes, but they also send their pictures in to see if they are any good. Are they on the right track in creating interesting pictures? This year we had about 10,000 entries. They were from forty-six states and the District of Columbia, and from countries as distant as Argentina, Australia, Denmark, Morocco, Hawaii, China, Israel, Samoa, Turkey. . . . The percentage of fine pictures was far greater than last year, when the contest was initiated. I don't know why. But they were better on all counts: from picture interest to technical skill.

It is tough to be a judge, and it is best to get a variety of them. We had Leopold Godowsky. He is a fine musician and one of the inventors of Kodachrome, with all the artistry in that type of man. Then we had Norris Harkness, president of the Photographic Society of America. He is accustomed to seeing pictures of all types and has been writing a syndicated newspaper column about them for years. We had Joseph Costa, chief photographer for King Features, a successful professional photographer who is board chairman for the National Press Photographers Association. And then there was myself. I do *The Saturday Evening Post* color spreads, and my work is for the masses.

Together we spent hours and hours and hours going over the entries considering them a group at a time and holding out those that had any of the content of a good picture. Then we went through them again, with each of us selecting photographs that as individuals we thought had special merit. People had worked hard on these pictures, and we wanted to do the best that we could, to be very honest with ourselves. When we came to the final sessions we worked from 3 P. M. until midnight, and we started to fight with each other.

ALL right. What is a fine picture? It boils down to good taste, I think. Of course, taste changes. We are now going through a modern period. We want freedom in our photographs, as well as in paintings. However, even though the camera is a mechanical medium we can still apply design, color, composition as though we were drawing a picture or painting one. To me a good photograph is a window to the images it inspires. It is one that transmits the emotion that the person had when he was taking it. It is the difference between a reporter and a great writer describing a big fire. In other words, the camera can be used with creative imagination as well as with mechanical skill.

And so we made our decisions. With the fifth prizewinner (the stairway in Wells Cathedral, England, by Paul Smith of Rockport, Massachusetts) we liked the drama of the lighting, plus the overall composition and design. And, of course, I fought for this one because of the center of interest in the upper left-hand corner. It is a comfortable spot for your eye to rest in a picture. We were impressed with a sort of movement in the design of the fourth prizewinner, a photograph of a school assembly in Alipore, India, by James Marshall of New York City. It was the mood of this group of students—all the same, the repeated design—that we liked. Then there was a picture that took us all, the third prizewinner. It was made at Sutro Park, San Francisco, by John H. Husselman of Ann Arbor, Michigan. There was the wide expanse of ocean going on into space, the sweeping of all those trees, and it gave a fresh, interesting feeling. The second prizewinner is a street scene

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

in Lucerne, Switzerland, by Theodore J. Gibert of San Carlos, California. In that picture it was the main design that pleased us, the delicacy, the lacelike quality of the whole thing, and the placement of the figures, of the bridge and the earth, the pastel color effects.

We had a hard time choosing between the first and second prizes, but finally it was the human-interest element in the picture by James A. Van Sant of Fulton, Missouri, that won for him the fifteen-day European holiday donated by Pan American World Airways. His candid study of a Korean workman in Tongnae didn't show up too well under the magnifying glass, but projection brought out just about everything that is required in a fine picture: good design, composition, and great naturalness in the figure, which is most important.

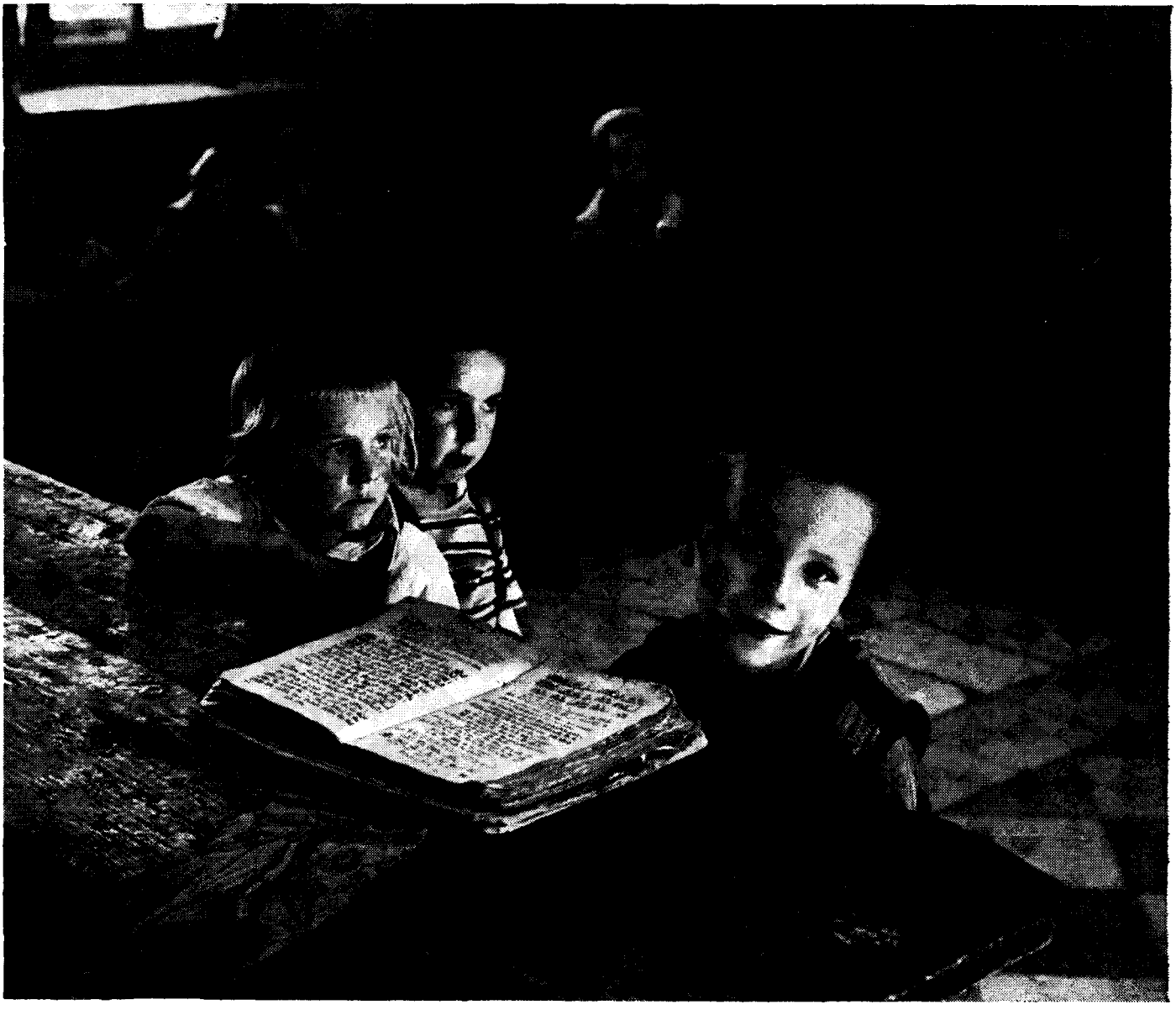
Last year the picture that won first prize was a reflection in a pool, and that prompted a whole batch of similar reflections in this year's competition. We don't mind copies of things, but usually when you try to imitate something you lose the original's sparkle. So, necessarily, the first prize this year doesn't mean that just human interest and genuine naturalness will win next year's grand-prize journey.

As it happened, the ten top winners in 1954 were in color, and selecting them involved a further criterion: the happy combination of complementary colors. Packing in a lot of reds or strong colors will not impress the judges, or even your friends. We have passed that stage. It is the delicate colors, the fine pastel hues, that count. We judged the black-and-white pictures as they were cropped by the contestants, and many of them would have had a much higher artistic rating had they been cropped a little better.

No attention was paid to the cameras with which the pictures were made, although the majority of the entries were 35mm photos. Of course, the miniature camera is the handiest to use. It doesn't attract attention; therefore, the subject isn't so apt to pose. Again, it is naturalness that makes a picture, and anything contrived was immediately thrown out.

Until the decisions were made, the names of the contestants were ignored. We never looked at them. We also tried not to think what the first prize was because we were afraid that might influence us. So after the final judging, when we looked to see who had won, we were delighted to find that it was a young fellow about twenty-four years old—and we hoped that he would enjoy his first trip to Europe.

"Jerusalem Children," by Mrs. Eva Garson Levy, New York, N. Y. (Finalist).

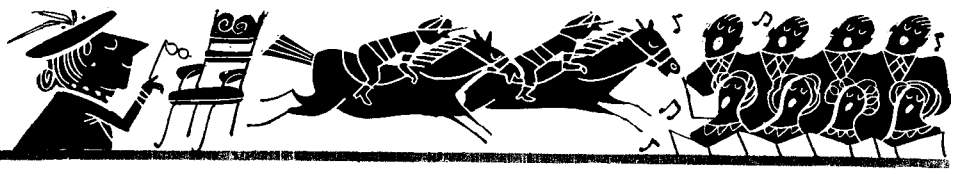


PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

JANUARY 1955

"Vancouver Ferry," by Miss Dagmar Hansen, Freeport, Ill. (Sixth Prize).

						1 Mummers' Parades. Philadelphia, Pa.; Johannesburg, S. A.; Bowl games: USA.
2 Handel's "The Messiah" Tabernacle, Salt Lake City, Utah.	3 Americo Vespucci Map Exhibition. Florence, Italy. Jan.-Mar. 15.	4 Religious trek to Chalma. Near Cuernavaca, Mexico. Jan. 1-7.	5 "Gloecklerlauf," "Dreikoenigsreiten" Pageants. St. Gilgen, Austria.	6 Epiphany: Dive for Cross in Tarpon Springs, Fla.; Piraeus, Greece.	7 Folk song, dance festival. Albert Hall, London. Jan. 7, 8.	8 Industrial Show, Fair. Wellington, New Zealand. Jan. 6-22.
9 La Sagrada Familia, religious festival. Corossal, Puerto Rico.	10 Skiing contests. Planica, Yugoslavia. Periodically to May.	11 Fur auction, sales. Copenhagen, Denmark. Jan. 11-19; Feb. 21-24.	12 Makara Sandranti, Hindu bathing festival. India, Singapore. Jan. 12-15.	13 Open Golf Tournament. Panama City, Panama. Jan. 13-16.	14 Motorboat Show. Kingsbridge Armory, Bronx, N. Y. Jan. 14-23.	15 Winter Sports Week. Garmisch-Partenkirchen, Germany. Jan. 15-23.
16 Japanese wrestling tournament. Tokyo, Japan. Jan. 15-30.	17 Burns International Festival. Edinburgh, Scotland. Jan. 17-25.	18 Monte Carlo Motor Rally. Monte Carlo, Monaco. Jan. 16-23.	19 Indian Thiapusam Festival, religious celebration. Singapore, Jan. 19.	20 Duke of Edinburgh Cup Yacht Races. Bermuda, Thursdays, Jan.-Apr.	21 International Song Festival. Nice, France. Jan. 15-31.	22 "Winterskol." Aspen, Colorado. Jan. 22-30.
23 Birthday of the Grand Duchess. Luxembourg City, Luxembourg.	24 Chinese New Year. Public parties in Formosa, New York City, Singapore, San Francisco.	25 World bobsleigh championship. St. Moritz, Switzerland. Jan. 22-30.	26 Australia Day. Australia. Horse races, sports events.	27 Antiques Forums. Williamsburg, Va. Jan. 24-28; Jan. 31-Feb. 4.	28 Green Week Agricultural Show. Berlin, Germany. Jan. 28-Feb. 6.	29 $100,000 Santa Anita Maturity horse race. Arcadia, Calif.
30 Snowshoers Convention. Ottawa; Ont., Canada. Jan. 28-30.	31 Winter Carnival. St. Paul, Minn. Jan. 28-Feb. 6.					



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

January

EXACTLY this time last year I was taking a last look at Port-au-Prince from a point 3,000 feet directly above it. The city lay at my feet, a dazzling bone-white abstraction. In front of it the burnished sheet of mountain-banded bay focused the sky's blue cup like a giant reflector. Three-thousand feet and 10,000 flaming poinsettias higher, the road that is intended some day to cross the Massif de la Selle to Caribbean Jacmel comes suddenly to an end. I paused there and took a deep breath. The stillness is as deafening as that which envelops one stepping into a Gothic cathedral.

At first there is no sign of human habitation. But slowly, as the eye and ear become accustomed to the tremendous scale of nature, the landscape comes to life. Far to the right across a distant ravine, where banana plants punctuate the red earth with sabres of green, a tiny figure in blue denim threads his ant-like way. A thousand feet straight down, where it seems impossible that even a Haitian goat could find foothold, a woman with a crimson bandana on her head is bent double over her potato patch. Miles to the left plumes of smoke behind a cluster of white *cailles* in a mango grove indicate the preparation of new fields for millet or the smothering of charcoal-pits. The stillness is accented but not broken, first by the wild, high, heartrending strains of an African work-song, plaintively falsetto; then by an even more distant melody played on a bamboo flute or conch-shell; and finally, if one is patient and lucky (as I was), by the chorded whistle of the almost extinct but incredibly haunting singer of the rain-forest dells, the *oiseau musicien*.

One would be aware, if one brought a camera to this spot, that the scene is inaccessible to photography. It is, in fact, beyond the power of any machine, or any organism but the human eye—and one is glad that this is so.

It is here—and the place may be multiplied with local variations from the fortress-prow of the Citadelle in the North to the chalk-and-limestone cliffs overhanging Jérémie's Anse d'Azur in the extreme Southwest—that one acquires perspective. What an astronomer takes to himself by contemplating dead worlds may be acquired by the traveler to Haiti, more meaningfully perhaps, by absorbing the timeless rhythms, the visual pattern, and the ever-responsive heartbeat of the living. This scene, this memory now are ineradicably associated with January for me.

—SELDEN RODMAN.

EUROPE

sparkles in the Spring!

Spring waves a magic wand over Europe touching her age-old cities with brilliant flecks of floral color, tinting her orchards with pastel hues, warming her mountains and valleys with the sunny radiance of a new season. Forests, fields and streams yield up countless delicacies for her tables. Sidewalk cafes blossom forth under budding trees. The world of theatre, music and art is at its very height. Whether it's your first visit or your twentieth, you will be thrilled by Europe in the Spring. And "Thrift Season" savings let you see and do *more* for *less!*

See your Travel Agent—now! For further information, write each country in which interested. Address: National Tourist Office of (name of country), Box 258, Dept. F, New York 17, N. Y.

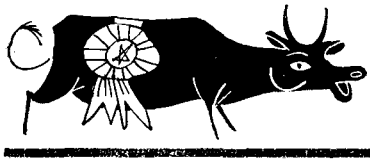
UROPEAN RAVEL OMMISSION

AUSTRIA BELGIUM DENMARK FINLAND FRANCE GERMANY GREAT BRITAIN
GREECE ICELAND IRELAND ITALY LUXEMBOURG MONACO NETHERLANDS
NORWAY PORTUGAL SPAIN SWEDEN SWITZERLAND TURKEY YUGOSLAVIA

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FEBRUARY 1955 SR WORLD TRAVEL CALENDAR

"Sutro Park, San Francisco," by John H. Husselman, Ann Arbor, Mich. (Third Prize).

SUN	MON	TUES	WED	THURS	FRI	SAT
		1 Miami-Nassau Ocean Yacht Race; Nassau Cup Race. Nassau, Feb. 5.	2 Ground Hog Day. Quarryville, Pa.	3 Fat Stock Show. Coliseum, Houston, Texas. Feb. 2-13.	4 Crufts Dog Show. London, England. At Olympia. Feb. 4, 5.	5 French Indoor Tennis Championships. Stade de Coubertin, Paris. Feb. 5-14.
6 Festival of St. Braz. Barcelos, Portugal.	7 Florida State Fair. Tampa, Florida. Fiftieth anniversary. Feb. 5-19.	8 Eleven Towns Tours. Ice-skating event, depends on weather. Leeuwarden, Holland.	9 Second National Eucharistic Congress. San José, Costa Rica. Feb. 9-13.	10 Pigeon shooting season. Monte Carlo, Monaco. Feb. 10-Mar. 20.	11 Azalea Trail. Mobile, Ala., Feb.-Mar. Crown queen, Feb. 27.	12 Union Day. Burma. Patriotic holiday marks unification in 1947.
13 World Ice Skating Championship. Vienna, Austria. Feb. 13-17.	14 Gasparilla Festival. Tampa, Fla. Pirate invasion, dances. Feb. 14-19.	15 Fine Arts Academy Fancy Dress Ball. Copenhagen, Denmark.	16 National Coursing Meet. Clonmel, Ireland. International cup at stake.	17 Fur Festival. Anchorage, Alaska. Athletic events, beauty contest. Feb. 15-20.	18 Carnival. Binche, Lucerne, New Orleans, Nice, Rio, Trinidad, Viareggio. Feb. 17-22.	19 Democracy Workshop. Williamsburg, Va. National youth forum. Feb. 18-20.
20 Mahashivaratri, Banares, India. Hindu religious pilgrimage.	21 Rose Monday. Eupen, Belgium; Aachen, Bonn, Cologne, Germany.	22 National Shooting Dog Championship. Union Springs, Alabama.	23 Rodeo, Livestock Exposition. San Antonio, Texas. Feb. 18-27.	24 Full Moon of Tabaung Festival. Burma. Usually lasts several days.	25 World Ice Hockey Championship. Cologne, Dortmund, Duesseldorf. Feb. 25-Mar. 6.	26 Pacific Coast Soaring Championships. San Diego, Calif. Feb. 26, 27.
27 Independence Day, Carnival. Dominican Republic. Parades, dances.	28 Holmenkollen Week. Oslo, Norway. International ski meet. Feb. 28-Mar. 7.					

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

February

FEBRUARY is a brook, birds, an apple tree—a day spent alone in the country. Unemployed, tired of reading, and weary of grieving the loss of my mother, I'd gone into the woods to forget. So that now all Februarys have the aura of that early morning coldness, the ghost of quail tracks on the snow-powdered brook which I brushed aside as I broke the brook to drink; and how the little quail tracks went up the ice, precise and delicate, into the darker places of the bank-ledge undisturbed. February is climbing up a hill into the full glare of the early sun, alone in all that immensity of snowscape with distant Dayton drowsing wavery to my eyes like the sound of distant horns. It's walking through a park-like grove, the tall trees stark, the knee-high snow windblown and pathless, to a decaying shed sheltering a fine old horsedrawn sleigh, carved and scrolled with traces of goldleaf clinging to its flaking wood.

And the birds: I descended into a little valley in the windless quiet and the smell of apples and saw the air erupt with red, tracer-bullet streaks of flight—across the snows, a carnival of cardinals. The red birds zoomed, the flickers flew, pheasants roared up like gaudy Chinese kimono rags. My heart beat hard and I saw the single tree, black-limbed against the sky, here and there the miracle of a dark red apple still hanging after months of ice and snow. I bent forward and knelt within the circle of the fruit-fall, searching out an apple missed by the birds. Sweet and mellow to the taste, it had been preserved by the leaves and grasses, protected by the snows. And I recalled the valley of two months before: *At the sound of my gun the birds came up along the hill in pairs and swooped with a circling, down into the thicket on the other side, and I had gone down into the valley, soft, then, with the glow of sunset, and found the cock quail dead upon the snow, its plumage undisturbed, the vapor rising slowly from its sinking blood.* . . . And now in this place of hidden fruit and bird-tracked snow I was seized with a kind of exhilaration. For I was in my early twenties then, and I had lived through my mother's death in that strange city, had survived three months off the fields and woods by my gun; through ice and snow and homelessness. And now in this windless February instant I had crossed over into a new phase of living. Shall I say it was in those February snows that I first became a man?

—RALPH ELLISON.

wonderful MEXICO has everything!

You're in another world the minute you cross the border . . . a land of foreign enchantment in which romantic "mariachi" players still serenade you . . . temples older than history stand beside hotels as modern as tomorrow . . . and every dollar buys 12.50 pesos worth of vacation magic. Go now when the Mexican sun outshines itself to make this vacation the most wonderful one of your life!

See your travel agent or

THE MEXICAN GOVERNMENT TOURIST BUREAU

New York • Chicago • Los Angeles • San Antonio
San Diego • Houston • New Orleans • Miami

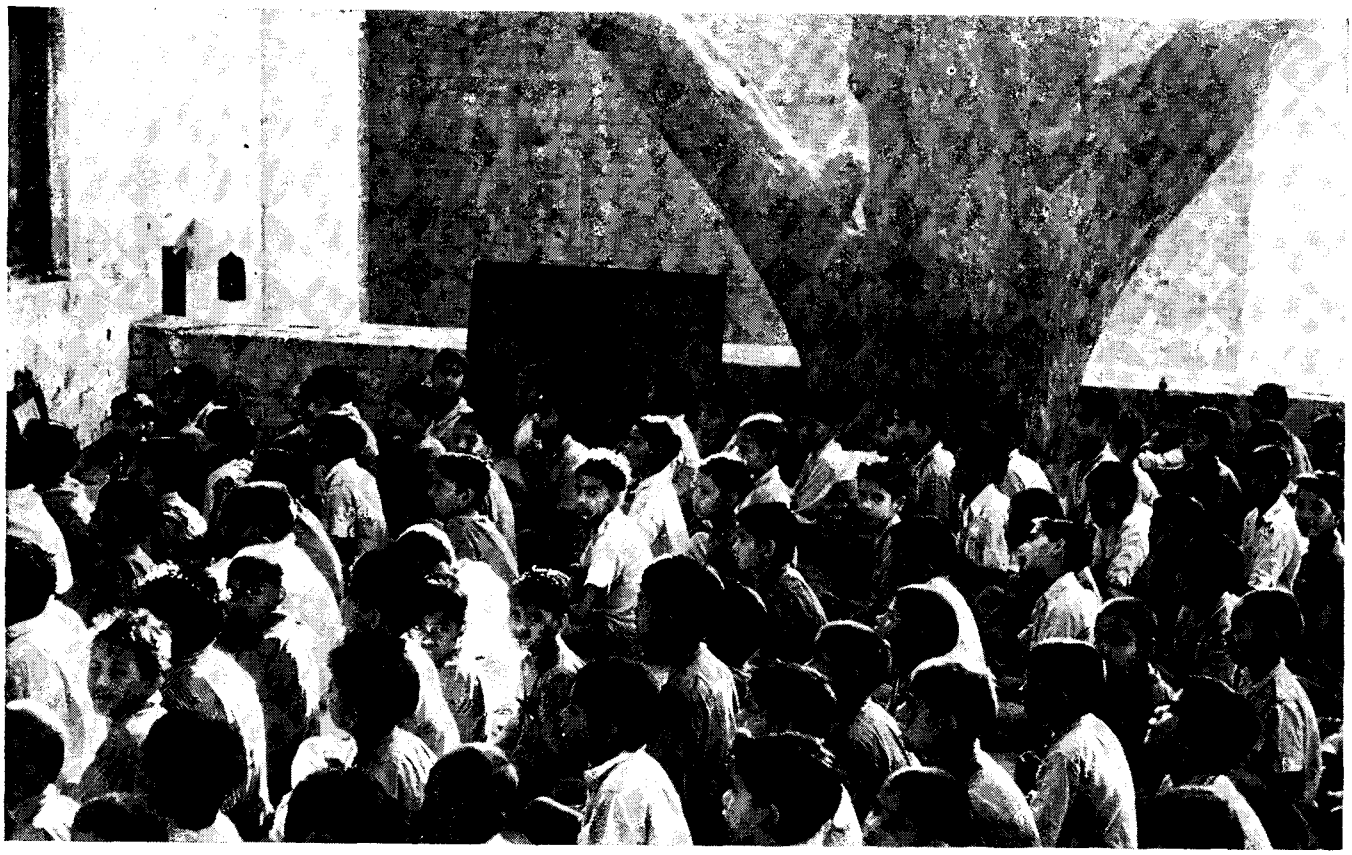
"I think you should know that NATIONAL AIRLINES DC-7 STARS are fastest and finest to Florida"

55-NM-4074-1

(Advertisement)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MARCH 1955 SR/WORLD TRAVEL CALENDAR



"School Assembly, Alipore, India," by James Marshall, New York, N. Y. (Fourth Prize).

		1 Carnival. Basel, Switzerland. Procession, dances. Feb. 28-Mar. 2.	2 Old Homes Pilgrimage. Natchez, Miss. Mar. 2-31.	3 Holi. Festival of colors. India, Pakistan. To Mar. 10.	4 German Fairs. Cologne, Mar. 4-6; 13-15. Frankfurt, Mar. 6-10.	5 "Comparsas." Havana, Cuba. Parades, dances. Also Mar. 12, 19.
6 Vasa Ski Race. Mora, Sweden. Traverse route of King Gustav I.	7 Purim. Throughout Israel. Feast of Lots. Mar. 7-9.	8 Sports, Travel, Boat Show. San Francisco, Cal. Mar. 6-15.	9 Spring Garden Symposium. Williamsburg, Va. Mar. 9-11; 16-18.	10 Twenty-fifth International Automobile Show. Geneva, Switzerland. Mar. 10-20.	11 Ham, Egg Show. Fort Valley, Ga. Exhibit, auction 500 hams. Mar. 11, 12.	12 Canadian National Sportsmen's Show. Toronto, Canada. Mar. 11-19.
13 Fallas. Valencia, Spain. Burning of effigies; bullfights. Mar. 12-19.	14 International Winter Sports Week. Voss, Norway. Mar. 13-21.	15 Spring Fair. Vienna, Austria. Mar. 13-30.	16 Fifty-third Women's North South Golf Match. Pinehurst, N. C. Mar. 16-21.	17 St. Patrick's Day. Dublin, Ireland. Parades, athletic events.	18 Religious Procession. Ajaccio, Corsica.	19 National Collegiate Basketball Championship. Kansas City, Mo. Mar. 18, 19.
20 Flower Show. Lisse, Holland. At Keukenhof estate. To May 15.	21 Juarez Day, Day of the Indian. Throughout Mexico.	22 Agricultural, commercial fair. Izmir, Turkey. Into Apr.	23 Yellowtail Fishing Derby. San Diego, Calif. $10,000 prizes. To Sept.	24 Ounasvaara Lapland Winter Games. Rovaniemi, Finland. Mar. 24, 25.	25 National Day. Athens, Greece. Mark 1821 War of Independence.	26 Grand National, Aintree. Liverpool, Eng. Steeplechase. Meet Mar. 24-26.
27 Arzani Day. Burma. Anniversary of 1945 anti-Japanese revolt.	28 Birthday of Queen Ingrid. Copenhagen, Denmark. Trooping the Colour.	29 Grape Festival. Mendoza, Argentina. Carnival, exhibits. Mar. 25-Apr. 5.	30 Cherry Blossom Festival. Washington, D.C. Mar. 29-Apr. 3.	31 Azalea Festival. Wilmington, N. C. Parade, garden tours. Mar. 30-Apr. 3.		

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

March

IT WAS March, I had just arrived in Andalusia, and Sevilla was preening herself for Holy Week. As we drove through the town towards Juan Belmonte's ranch we saw artisans readying the giant religious floats with their jeweled, life-sized madonnas in sparkling brocaded robes.

We drove past the squat Tower of Gold where Columbus stored his New World treasures, past the cathedral where Columbus himself lies buried, past the tobacco factory where Carmen made cigars, past the great statue of El Cid. At the fairgrounds we saw workmen erecting dozens of booths for the *Feria,* which for over a hundred years has followed the week of religious processions. Already there were some gypsy girls in polka-dotted ruffles practising the arrogant *sevillanas,* which would be danced unceasingly for six nights and six days.

There were costumed horsemen with girls on back of the saddle, and everywhere was the cheery "ching-ching-ching" of the bells on the fancy carriages blending with staccato melodies of the hurdy-gurdies and the vendors crying: *"Horchata y turrón!"*

When we arrived at Belmonte's beautiful ranch house he was at the door to meet us. Fifty-two years old, he was little, ugly, and magnificent. For me, an incurable romanticist, it was unbelievably exciting to meet the world's greatest bullfighter. We got along famously, he being amused by the fact that I, an American vice-consul, not only had tried bullfighting in Mexico but was still walking on a cane because of it.

"Canes are only for decrepit old *toreros* like me," he said with his good smile and his barracuda-like jaw stuck out. "But, stick or no stick, we'll have you fighting today."

He did, too. That very afternoon he had me in his little private bullring working out with two-year-old heifers.

A year-and-a-half later I was to appear on the same program with Belmonte himself in a big *plaza de toros* and be awarded the ears of a dead bull. However, that afternoon I walked down to the ring with a cane, unsure and trembling. With the cape I was stiff and awkward and some of the people watching laughed as the little animal chased me around the arena. But I was bullfighting again! I left the cane in the ring, and with it I left an uncertainty behind. A whole new world had opened for me, I was in Spain, it was spring, and I was twenty-two!

—BARNABY CONRAD.

YOU'LL TRAVEL BETTER FOR LESS MONEY WITH A NEW *Cortina* TRAVEL and LANGUAGE GUIDE

A completely new kind of travel kit in one durable pocket-size volume —3 books in one!

Make a Cortina travel and language guide your constant vacation companion and see how it can help you to have a happy, successful holiday! Cortina Guides are unique—they contain invaluable features *found in no other guides!* Carry one in purse or pocket and you'll have expert advice always at your fingertips to make your travels more comfortable, more economical, and more fun!

You'll find needed information on hotels, restaurants, shops and transportation, plus a complete guide to all points of interest. And you'll make yourself easily understood with the aid of the handy bilingual dictionary with its unique phonetic pronunciation method. The many easy-to-say conversational sentences scattered through the text will help you handle any language problem that may arise.

Prepared by the foremost language school in the country, written by outstanding travel authorities, these wonderful guides are especially designed to help every traveler have a wonderful time—and get the most for his money.

You get all these wonderful features

1 Brand new, authoritative travel guide, complete with passport and customs regulations, vital pointers on how to travel cheaply, what hotels and restaurants to patronize, the main attractions to be seen, etc., *with prices.*

2 Easy-to-use conversational sentence and phrase guide gives correct pronunciation.

3 Useful bilingual dictionary with 2000 words in each language.

4 48 superb photographs in each book, plus many maps and large 3-color fold-out endpaper maps.

FREE! Special language record with each volume!

Send in the postcard that's bound into each Cortina travel guide and get, absolutely free, a language record to help you speak *correctly.*

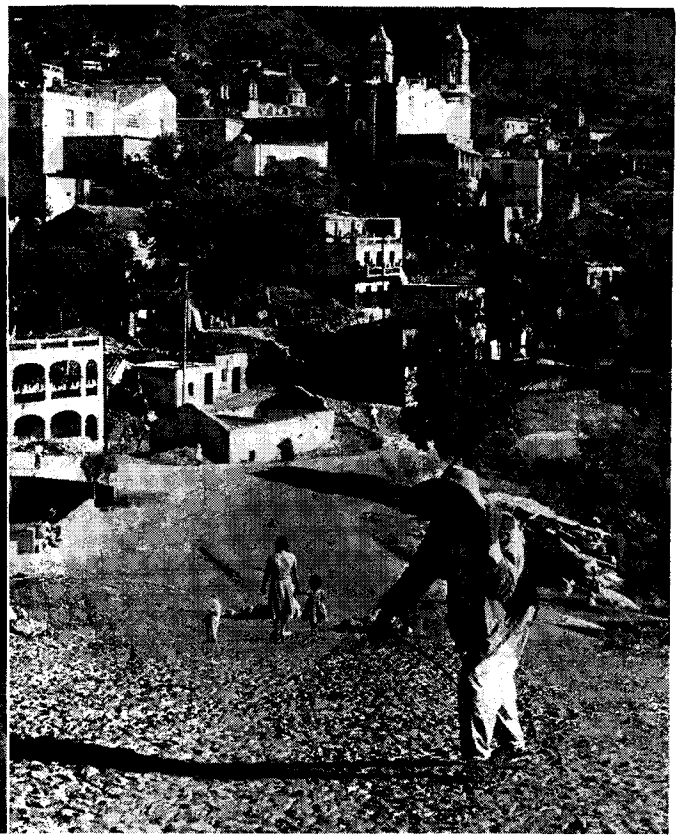
$3.95 wherever books are sold

GARDEN CITY BOOKS, Garden City, N. Y.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

APRIL 1955

SR/WORLD TRAVEL CALENDAR



"Lake Lucerne," by James D. Brasch, Hamilton, N.Y. (Finalist), and
"Taxco, Mexico," by Nicholas Repanes, New York, N.Y. (Finalist).

					1 Cherry Blossom Festival. Japan. Famous cherry dances, Tokyo. To Apr. 30.	2 150th Anniversary of Hans Christian Andersen. Odense, Denmark.
3 Wesak Day. Hawaii, the Orient. Celebrate Buddha's birthday.	4 Holy Week. Religious drama, services. Italy, Latin America, Spain. Apr. 3-10.	5 Finnish Industries Fair. Helsinki, Finland. Apr. 1-10.	6 Chakri Day. Thailand, Siam. Royal Pantheon open to public.	7 Master's Golf Match. Augusta, Ga. Apr. 7-10.	8 Passover. Israel. Apr. 6-13. Tourists' Seder service. Apr. 7.	9 Play Day. White Sands National Monument, Alamogordo, N. M.
10 Easter. Sunrise Services. Winston-Salem, N. C.; Grand Canyon, Ariz.; California.	11 Great Eastern. Oakbank, South Australia. Rich steeplechase.	12 Sample Fair. Milan, Italy. The 33rd exhibition. To Apr. 27.	13 Spring Fiesta. New Orleans, La. Home, garden tours. Apr. 10-20.	14 Open House. Annapolis, Md. Fourth series of old home tours. Apr. 13-15.	15 Thingyan. Burmese New Year Festival. Tentative dates Apr. 13-15.	16 Fairs. Lyon, France, Apr. 16-25; Lille, France, Apr. 23-May 8; Basel, Apr. 16-26.
17 "Sechselauten," Spring Festival. Zurich, Switzerland. Apr. 17, 18.	18 Open-air Fair. Entroncamento, Portugal. Apr. 17-25.	19 San Jacinto Fiesta. San Antonio, Tex. Apr. 17-23.	20 Fishing Derby. Hot Springs, Ark. City's 123rd birthday. To May 1.	21 Feis. Cork, Ireland. Apr. 21-May 17.	22 Fair, Seville, Spain. Apr. 18-25.	23 Shakespeare Festival. Stratford-upon-Avon. To Oct.
24 American Music Festival. Washington, D.C. National Gallery. To June 5.	25 Historic Garden Week. Throughout Virginia. Apr. 23-30.	26 English Amateur Golf Championship. Scarborough, Eng. Apr. 25-30.	27 Holiday in Dixie. Shreveport, La. Hay rides, tours, dances. To May 1.	28 Carnival. Virgin Islands. Calypso tent, steel band parade. Apr. 22-30.	29 German Industries Fair. Hanover, Germany. Apr. 24-May 3.	30 "Ramona." Hemet, California. Dramatize famous novel. Apr. 23, 24, 30, May 1, 7, 8.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

April

APRIL is a time when nature busts her buttons, and the feelings of mankind become as exposed as the last oyster of the season on its pearly half shell.

April is the grab-bag month. It is a capsule of the entire year in thirty days. The calendar is on a teeter-totter between the death of winter and the life of summer, and the human spirit rides up and down with the changing weather.

In April come the days when the air wears a chill in the shade and a sudden softness in the sun. The woods explode in a surf of green, as each leaf unfolds like a child's hand reaching for fresh warmth.

April has everything—from All Fools' Day to Resurrection services, from the informal launching of the marble season to the annual formal debut of big-league baseball.

It is harlequin in mood, harlequin in costume. Gout arrives in April, but you can still catch pneumonia or get a mild sunburn digging your car out of an overnight snowdrift. An ancient Lotos virus, known by the folkname of spring fever, infects both man and his oldest friend, the dog. (I don't know about cats, except they do seem to yowl with a new note in the night.) Children complain of growing pains, old people feel a hurt in the scars left by Aprils past.

The race of man is as mixed up and confusing in April as the weather itself. Ferment rules. You really can't tell what anybody will do. The plodding white-collar peasant dares a brighter necktie. Girls flower and shiver in bright new thin dresses, and plump in unexpected places. Bank tellers abscond. Middle-aged men run off with blondes. Housewives assault their homes from basement to attic, and feel a strange urge to move every piece of furniture in the place. Bachelors snarl at old maids. Old maids snarl right back.

It is also a time when friends gone swim back into the memory. And so it is that in April I think often of Ernie Pyle, a friend in four wartime campaigns, who died in April. During the bombing of London he once wrote he could not stand it if he thought he should not live to see the beauty of another spring.

Everybody wants a fresh dream to follow. Take pity on any April fool. If he mistakes a phantom for a dream it is only because he clutches at joy while he can, realizing his desperate dilemma—April comes but once a year, and the supply of any man's Aprils is never endless.

—HAL BOYLE.

SEE BRITAIN FIRST —BY RAIL!

Depend on British Railways for delightful travel through Britain—the Lake District or the colourful West Country—and for your onward journey to Ireland and the Continent.

SAVE with Thrift Tour Tickets!

1,000 miles of "Go-as-you-please" rail travel in Britain.

$18 3rd CLASS ONLY $27 1st CLASS

Also good for reservations, all Irish cross-channel services, including berths, and rail travel in Northern Ireland and points between Dublin and Belfast. Valid for six months. Not on sale overseas.

Secure these, too, before you leave
Train and cross-channel ship reservations; attractive tours by rail/motor coach/ship.

"GUEST TICKET"—unlimited rail travel—for 9 consecutive days—as low as $24. Not obtainable in Britain.

SEE YOUR TRAVEL AGENT
or British Railways Offices in
New York, Chicago, Los Angeles, Toronto.

BRITISH RAILWAYS

For literature, please write Dept. 32
BRITISH RAILWAYS, 9 Rockefeller Plaza
New York 20, N. Y.

THE GREAT CIRCLE ROUTE

Lowest Air Fares to Europe

Fly the short Great Circle Route to Europe at the *lowest* transatlantic air fares obtainable anywhere. Superb four-engine Douglas Skymasters with U.S.-trained Scandinavian pilots and crews give you the *highest* in flight performance, comfort and on-time arrival. Enjoy excellent meals, reclining seats, friendly, attentive service all the way. Regular scheduled flights, C.A.B. certificated.

Direct connections to all Europe and the Middle East

Ask Your Travel Agent or

ICELANDIC AIRLINES

15 West 47th Street
New York 36, PL 7-8585
209 Post St.
San Francisco 8, YU 2-1036

LOFTLEIDIR

planning a trip to Europe?

INCLUDE sparkling Scandinavia

DENMARK • FINLAND NORWAY • SWEDEN

Wonderfully different in many ways . . . yet alike in friendliness! These are happy lands . . . lands of sunlit nights . . . fjords and fairy tale towns . . . ancient castles and modern designs for living . . . gay outdoor cafes and fabulous food! . . . Come in glorious Spring.

Ask your Travel Agent for free illustrated folders, or write

SCANDINAVIAN TRAVEL COMMISSION
Dept. A-4, Box 80, New York 10, N. Y.

NAME_____
ADDRESS_____
CITY_____ STATE_____

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MAY 1955

"Market Scene, Peru," by Miss Marjorie Nicol, Millburn, N. J. (Finalist), and "Japanese Mother and Child," by Edward J. Pease, Bloomington, Ill. (Finalist).

FUN TIME

1 May Day. Labor's Day in many countries. Lei Day in Hawaii.	**2** Thirty-third International Fair. Valencia, Spain. May 1-20.	**3** Opera Festival. Wiesbaden, Germany. European companies. May 1-31.	**4** May Music Festival. Florence, Italy. Ballet, concerts. May 3-June 19.	**5** Cinco de Mayo. Throughout Mexico. Biggest celebration in Mexico City.	**6** Folk Festival. Washington, D. C. Songs, dances, costumes. May 5-7.	**7** Kentucky Derby. Louisville, Ky.
8 An Tostal, Ireland at Home. Cultural, athletic events, May 8-29.	**9** Dominion Drama Festival. Hamilton, Ont., Canada. May 8-14.	**10** Cotton Carnival. Memphis, Tenn. Parades, fashion shows. May 10-14.	**11** Feast of San Isidro. Madrid, Spain. Bullfights. May 10-17.	**12** Music, dance festival. Bordeaux, France. Folk music. May 12-22.	**13** Pilgrimage. Fatima, Portugal. Most popular Christian pilgrimage.	**14** Greek Festival. Randolph-Macon, Lynchburg, Va. Euripides' "Hippolytus."
15 Beethoven Festival. Bonn, Germany. May 15-27.	**16** Swedish Industries Fair. Gothenberg, Sweden. May 14-22.	**17** Spring Festival of Toshogu Shrine. Nikko, Japan.	**18** International Fair. Paris, France. May 14-30.	**19** Ascension Day. Special services, processions in Catholic countries.	**20** Bach Festival. Bethlehem, Pa. May 20, 21; 27, 28.	**21** Walker Cup Golf. St. Andrews, Scotland. Britain vs. U.S.A. May 20, 21.
22 Royal Danish Ballet Festival. Copenhagen, Denmark. May 22-28.	**23** Wrestling Championship. Kirkpinar, Turkey. May 23, 24.	**24** Horse racing. Epsom, England. The Derby, Oaks. May 24-27.	**25** Sport Exhibition. Turin, Italy. May 25-June 19.	**26** Bergen Festival. Bergen, Norway. Music, folklore, drama. To June 7.	**27** Apple Blossom Festival. Grand Pré, N.S. Annapolis Valley Show. May 27-31.	**28** Agricultural Show. Belfast, Ireland. May 25-28.
29 Flower Festival. Haifa. "Flowers in Art" the theme.	**30** Automobile Speed Classic. Indianapolis, Ind. Famous 500-mile race.	**31** British Amateur Golf Championship. Royal Lytham and St. Annes. May 30-June 4.				

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

May

THERE is a trail high in the Great Smoky Mountains that in May is bordered with the massed white of the low, foam-like fringed *Phacelia,* and that leads to a steep wooded descent where acres of spring beauties tumble down a mountainside in a waterfall of flowers.

There is a lowland creek in the dune country of Northern Indiana where, in this month of spring, sunfish nose along banks shaggy with the green umbrellas of the May apples and starred with trillium and Dutchman's breeches, bloodroot, and violets.

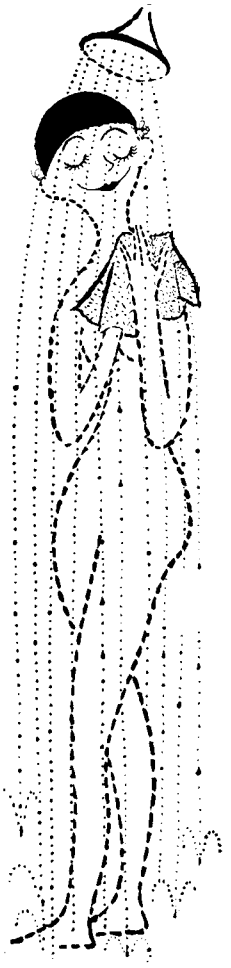
There is a small pond on the south shore of Long Island with a straggling line of white oaks as its edge. Here on a mid-May morning the light gray-green of the leaves is interlaced with the flashing colors of warbler wings, of gay little singing birds all newly returned from the South.

When I think of May such remembrances as these come to mind. After blustery March and rainy April and that shortest month that seems so long, February, May is a time of bird-song and blossom. To a vast number of inhabitants of the Northern Hemisphere it is the finest month of the twelve. Indeed, it is hard to think of May as any but the finest month anywhere in the world, despite the globe's eccentric circling around the sun.

Letting my mind wander over Mays that I remember I notice that many of my recollections are of relaxed moments in the out-of-doors. I can remember lying on a hillside in the lush new grass with the smell of the sun-warmed earth around me. I can remember listening to the dawn chorus of the birds. I can remember watching the slow snowfall of drifting petals under the apple trees. I can remember nibbling on juicy new sassafras leaves and walking by a swamp-edge where early dragonflies shuttled with glittering wings over brown water.

During the dark, raw days of the latter end of winter we tend to shut ourselves up like snails. But on a May day who—if he has his choice—will stay indoors? Maytime is lilac time, kite time, meadowlark time, a time of ladyslippers and baby cottontails and wild blue flags. Butterflies appear. And all around us then the life of the year is new. Life is new for the baby chick, new for the colt and lamb, new for the speckled fledgling robin on the lawn. May is the time of youth and strength and growth and universal optimism. The Golden Age of Greek mythology was made up of such spring days unending. May is the month that is never too long.

—EDWIN WAY TEALE.



TOURIST CLASS
with
PRIVATE BATH*
as little as
$210 to EUROPE!

First, Cabin or Tourist Class, you'll enjoy individual air conditioning controls in your stateroom and every modern facility for your comfort aboard the s.s. Independence or s.s. Constitution. Tourist Class with private bath* as little as $210 through March 31 to Europe and through June 18 homeward bound.

January on the Sunlane *to Europe is warmer than April in New York or San Francisco!*

*shower, not tub

INDEPENDENCE · CONSTITUTION
to Gibraltar, Cannes, Genoa and Naples
JAN. 6, 20, 27 · FEB. 17 · MAR. 10, 31
See your Travel Agent or
AMERICAN EXPORT LINES
39 Broadway, New York 6, N. Y.

AS GENERAL AGENTS OF THE
EUROPEAN ASSOCIATION OF MUSIC FESTIVALS
we offer
TICKETS ACCOMMODATION
TRAVEL ARRANGEMENTS SPECIAL TOURS
for
ALL LEADING INTERNATIONAL FESTIVALS
including
WAGNER FESTIVAL, BAYREUTH
MUNICH SALZBURG AIX-EN-PROVENCE
COPENHAGEN EDINBURGH FLORENCE HOLLAND ETC.
For full details write
GARDINER FESTIVAL SERVICE LIMITED
London—189 Regent Street W.1. San Francisco—544 Market Street
New York—239 Lexington Avenue Los Angeles—3080 Wilshire Blvd.
Toronto—Girvan Travel Service, 44 King Street West

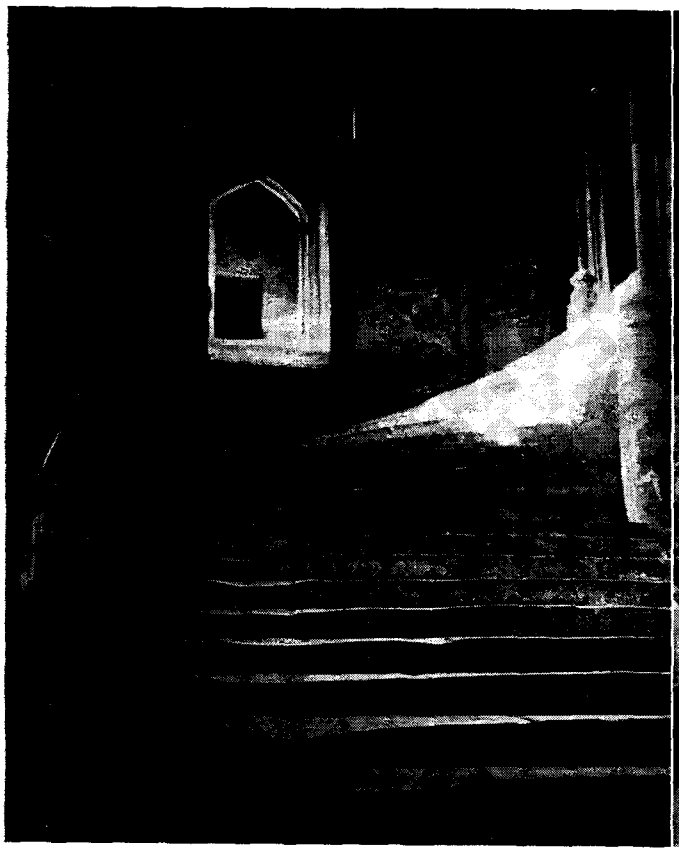
EUROPEAN BUILT
FROM $795.52
FORD ABROAD!
Order here for TAX-FREE delivery on arrival in London or Paris, Bremen, Rome, Oslo, Madrid, Tel Aviv, Cairo, etc. Travel permits, maps, procured trouble-free. See Europe for far less by car! NO BOND REQUIRED. All travel advice, routings, regulations, literature on FORD INTERNATIONAL cars available at no charge on request.
FINE CARS, INC.
152-154 WEST 56 ST.
NEW YORK 19, N. Y. JU 2-4650

ADVENTURE
trips to every corner of the globe
for the "young of all ages"
EUROPE $590
MEXICO 150
SOUTH AMERICA 690
ORIENT 1298
WEST 395
MEDITERRANEAN 990
ROUND THE WORLD 1390
Minimum all-inclusive prices from U. S. gateway cities.
YOU'LL SEE MORE, SPEND LESS!
Your Travel Agent or
SITA Students International Travel Assn. 22nd Year
545 Fifth Ave., New York 17 • MU 2-6544

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

JUNE 1955

SR WORLD TRAVEL CALENDAR



"Wells Cathedral," by Paul Smith, Rockport, Mass. (Fifth Prize), and "Holy Week Procession, Seville," by Mrs. Arthur B. Hatcher, Port Chester, N. Y. (Finalist).

1
Forty-ninth State Fair. Hawaii. Exact dates to be set.

2
The thirty-second International Sample Fair. Barcelona, Spain. June 1-20.

3
Opera Festival. Glyndebourne, near Lewes, England. June-July.

4
Music Festival. Vienna, Austria. June 4-26.

5
National Carnation Show. Sitges, Spain. Carpets of carnations, June 5-19.

6
Stockholm Festival. Stockholm, Sweden. Ballet, drama, music. June 7-14.

7
Music Festival. Strasbourg, France. Choral, symphonic music. To June 15.

8
Rose Festival. Portland, Ore. Parades, pageants, skiing meet. June 8-12.

9
Corpus Christi. Worldwide. Trooping the Colour, London, England.

10
Sibelius Festival. Helsinki, Finland. June 10-18.

11
Outdoor Art Fair. Washington, D.C. Amateurs, professionals exhibit. June 12.

12
21st International Air Show. Paris-Le Bourget, France. June 10-19.

13
Feast of St. Anthony. Vila Real, Portugal. Regional fair. June 13-20.

14
Oslo Day. Oslo, Norway. Parade, dance in Town Hall Square.

15
Agricultural Show. Ballymena, Ireland.

16
U.S. Open Golf Championship. San Francisco, Calif. June 16-18.

17
Royal Ascot, Ascot, England. Flat racing. Climax of three-day meeting.

18
World New-Music Festival. Baden-Baden, Germany. June 17-23.

19
Grand Steeplechase de Paris. At Auteuil, near Paris, France.

20
All-England Lawn Tennis Championship, Wimbledon, Eng. June 20-July 2.

21
Holland Music Festival. Amsterdam, The Hague. June 15-July 15.

22
Black Hills Passion Play. Spearfish, S.D. June 20-Sept. 5.

23
Midsummer Festivals in Scandinavia, Europe. June 24-26.

24
Dragon Boat Festival. Formosa.

25
Symphony Concerts, Drama. Athens, Greece. Periodically June-Sept.

26
Casals Festival. Prades, France. Exact dates to be set, probably to July 10.

27
Ravina Music Festival, Chicago, Ill. Seven-week series. To Aug. 14.

28
Aspen Festival. Aspen, Colorado. Concerts, forums. June 27-Sept. 4.

29
International Folk Music Council's Congress. Oslo, Norway. June 28-July 4.

30
Livestock, Agricultural Fair. Bellahoj, Denmark. June 30-July 3.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

June

MOST of the traditional embellishments of a June day are missing from one I recall vividly twenty-five years after its passing.

I was motoring through Southern France and because of unseasonal snow on the mountain road to Clermont-Ferrand we had stayed overnight in the town of Mende. Midmorning found me idly chatting with a garageman, whose wife soon appeared with their son. Dejectedly the boy told me his name was Ulysse.

As his father gravely inspected and approved Ulysse's appearance his mother stated proudly that he was about to play in his school's first public basketball game and that his trunks indicated his team. It was then I discovered that he was trembling because of something other than cold.

Sympathy and curiosity prompted me to accompany Ulysse and his mother to the nearby square where a *fête*, of which the basketball game was to be a part, was already in progress. Ulysse's self-consciousness became more acute when we joined several hundred citizens who were at the moment watching what his mother informed me was a *ballet Indien*. Two lines of small boys, dressed in homemade costumes purportedly like those worn by American Indians, were mechanically advancing and retreating upon each other with tomahawks to the monotonous count of a fat instructor in a funereally black suit as he endlessly barked: "*Un! . . . deux! . . . trois! . . . quatre! . . . un! . . . deux! . . . trois! . . . quatre! . . .*" "Look at them, dear," Ulysse's mother suggested. "You see none of them is nervous, and they are doing what is not pleasant to them. You know you like to play basketball."

As his mother resumed watching the *ballet Indien* I glanced down. Ulysse was staring in horror at the front of his trunks. Nervousness at his impending ordeal had caused him to do what little boys have so often done in such crises. As the ballet ended and it was announced that the next event would be the basketball game his white face looked up helplessly at mine. Mutely he indicated the wetted trunks about to bring upon him a shame and a disgrace he could never live down. His wretchedness revealed his conviction that nothing could save him from disaster.

But something did. Something happened that will always make me remember that day. As if Providence were answering a prayer, Ulysse was delivered from his misery. It rained.

—MARC CONNELLY.

NCB TRAVELERS CHECKS

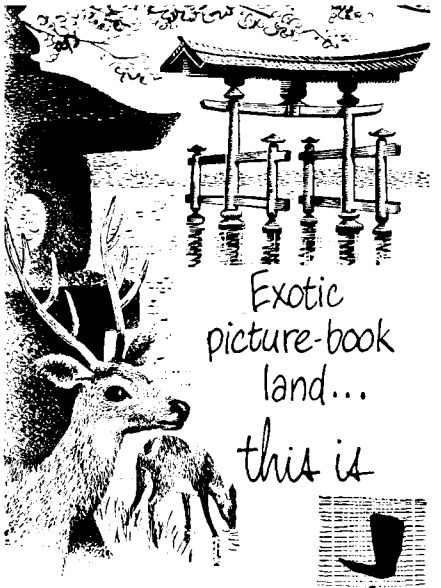
THE TRAVELER'S FRIEND

Bring NCB's famous bodyguard along to keep your travel funds safe. National City Bank Travelers Checks protect your money at all times, and if lost or stolen, are promptly refunded in full. These checks, famous around the globe for over half a century, are accepted everywhere. 75¢ per $100. Buy them at your bank.

The best thing you know wherever you go

NATIONAL CITY BANK TRAVELERS CHECKS

Backed by The National City Bank of New York
Member Federal Deposit Insurance Corporation



Exotic picture-book land... this is JAPAN

. . . Where the ancient ways of the Orient enchant the Western visitor . . . excellent transportation . . . modern hotels . . . wonderful souvenirs . . . renowned hospitality.

Apply your Travel Agent or

JAPAN TRAVEL INFORMATION OFFICE
Japan Travel Bureau
10 Rockefeller Plaza, New York 20, N.Y.
651 Market Street, San Francisco 5, Calif.

AVIANCA
"The Oldest Airline in the Americas"

Super Constellations

Non-Stop to KINGSTON or MONTEGO BAY

Jamaica

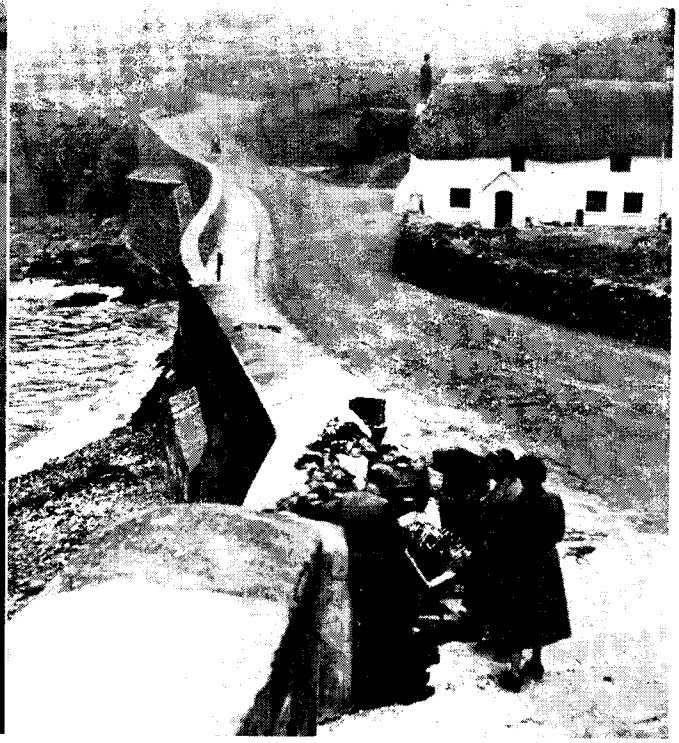
Less than 6 hours from New York.

See your Travel Agent or

PAN AMERICAN *Gen'l Agts.*
80 E. 42nd St., N.Y.C., 17 ST 6-0600
Boston • Philadelphia • Washington

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

JULY 1955



"Turkish Boatman, Istanbul," by Miss Nan Jones, Lakewood, Ohio (Finalist), and "Devonshire Coast," by W. Lawson Jones, San Francisco, Calif. (Finalist).

					1 "The Common Glory." Williamsburg, Va. Symphonic drama. July-Sept.	2 Palio. Siena, Italy. World-famous horse race, flag-toss. Also Aug. 16.
3 Marlin, Sailfish Tournament. Panama. Throughout July.	4 American Independence Day. Aalborg, Rebuild, Denmark.	5 Shakespeare Festival. Antioch College, Yellow Springs, O. To Sept. 1.	6 "Arnljot," Frösö, Sweden. Opera of Viking era. July 3-17.	7 Run of the Bulls. Pamplona, Spain. July 7-13.	8 Berkshire Music Festival. Tanglewood, Lenox, Mass. To mid-Aug.	9 British Contemporary Music Festival. Cheltenham, Eng. July 6-15.
10 "The Lost Colony," "Horn In The West," North Carolina dramas. July-Aug.	11 Stampede. Calgary, Alta., Canada. July 11-16.	12 Music Festival. Aix-en-Provence, France. Concerts, operas. July 8-28.	13 National Cherry Festival. Traverse City, Mich. Parades, coronation. July 13-15.	14 Fair, Livestock Show. Jutland, Denmark. July 14-18.	15 Parade of Floats. Yasaka Shrine, Kyoto, Japan. July 15-24.	16 Festival of Arts. Laguna, Calif. Sculpture, paintings impersonated. To mid-Aug.
17 Jazz Festival. Newport, R.I. Second annual, at the Casino. July 17, 18.	18 Declaration of Republic, Egypt; country's National Day July 23.	19 Dolmetsch Festival. Haslemere, Eng. Early English music. July 16-23.	20 Dance Festival. Aix-les-Bains, France. July 20-Aug. 10.	21 Indian Days. Banff, Alta., Canada. July 21-23.	22 Wagner Festival. Bayreuth, Germany. Two "Ring" cycles. To Aug. 21.	23 Zulu Dancing Festival. Durban, South Africa. July 22-28.
24 Feast of the Savior. San Salvador, El Salvador. Religious, popular fete. July 24-Aug. 6.	25 Festival. Bregenz, Austria. July 25-Aug. 15.	26 Salzburg Festival. Salzburg, Austria. Music, drama. July 26-Aug. 30.	27 Summer Festival. Dubrovnik, Yugoslavia. July-Aug.	28 Independence Day. Peru. Fiesta in Arequipa. July 28-30.	29 St. Olav's Day. Throughout Norway. Bonfires salute Norway's holy king.	30 "The Old Homestead," Swanzey, N. H. Revival of melodrama. July 29-31.
31 Pilgrimage. Croagh Patrick, Clew Bay, Ireland.						

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

July

THOREAU, in his book on Cape Cod, grew ecstatic about the wild roses that grow on the sandy stretches in July in such profusion that, at the time of their blooming, it is like a pink carpet covering the land.

"No Italian or other artificial rose-garden could equal them," he wrote. "They were perfectly Elysian, and realized my idea of an oasis in the desert."

I believe there must be something in sea air that gives such special scent to these wild roses. It may merely be that the air itself is so particularly clear that all scents hold additional strength. But I do know that never, anywhere, have I smelled such magic of perfume as comes from this spread of pink roses between Wellfleet and Truro, on the way to Bound Brook Island, or on the back road between South Wellfleet and Orleans. And the deep pink color of these roses—a purity of color that makes one think of the cotton frocks of young girls—is a fit counterpart to their scent. It has a clean, rain-washed quality.

I know one rosebush here on the Cape that especially I love. It often seems to me that we humans are incapable of loving in general, and on principle. We need and seek some one small thing that is intimate and close. We cannot truly love the Grand Canyon as we can love with understanding a particular flower in our own backyard. When I think of the roses on Cape Cod I think of a bush that grows out of the very sand itself. Nourished by sand and salt air, it yet thrives and blooms with grandeur. It is not a pink rose, but one of the few single white roses that we find in this part of the land, with an extravagant number of thorns and prickles. Here in Wellfleet it is called the Franklin rose. If the scent of a flower can be said to symbolize exquisite purity, that of this white rose does so. I visit it each summer to watch for the first opening bud. It grows in a sheltered valley of sand, tucked into the high cliffs that overhang the Atlantic Ocean.

Once the wild roses have blossomed and faded we feel that summer is richly with us. The perfumes of the young year have gone, taking with the roses the strong sweet scent of the wild white azalea that has been growing high in the hedgerows. Soon, as the sun gets more fierce, we shall seek with a sense of relief those things that speak to us of cool water and shade. And so, as the month of July passes, I turn to the water lilies on the ponds.
—*Clare Leighton, in "Where Land Meets Sea: The Tide Line of Cape Cod" (Rinehart).*

Canaanites, Phoenicians, Assyrians, Romans, Crusaders once walked this enchanted land. You see their handiwork everywhere, in statues, temples, towns. You sense this living history in **Acre, Caesarea, Nazareth, Jerusalem** . . . on gay Mediterranean beaches, in the silent **Hills of Galilee.**

Favorable rate of exchange lets you enjoy so much more . . . new modern hotels, garden restaurants, exciting tours in air-conditioned comfort.

A New Stimulating Travel Adventure

ISRAEL

LAND OF THE BIBLE

Make this Crossroads of the World a part of your visit to Europe or the Middle East . . . just a few hours by air from Paris, Rome, Athens, Cairo, Istanbul. *Full details, literature from your Travel Agent, or* **ISRAEL GOVERNMENT TOURIST OFFICE** *Dept. S, 574 Fifth Ave., N. Y. 36, N. Y.*

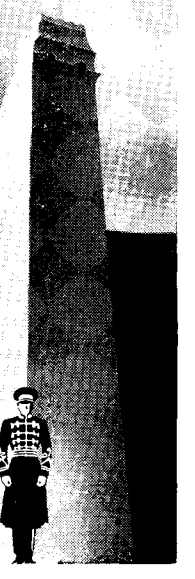
they come from all over the world to the Air Conditioned

HOTEL St. Regis in New York

FIFTH AVENUE AT 55th STREET

It is the place in New York to stay whether you are on vacation, on business or shopping. And . . . it is perfectly situated in the heart of the world's smartest shopping and entertainment center.

AIR-CONDITIONED BEDROOMS



Owned and operated by Vincent Astor
Pierre Bultinck General Manager

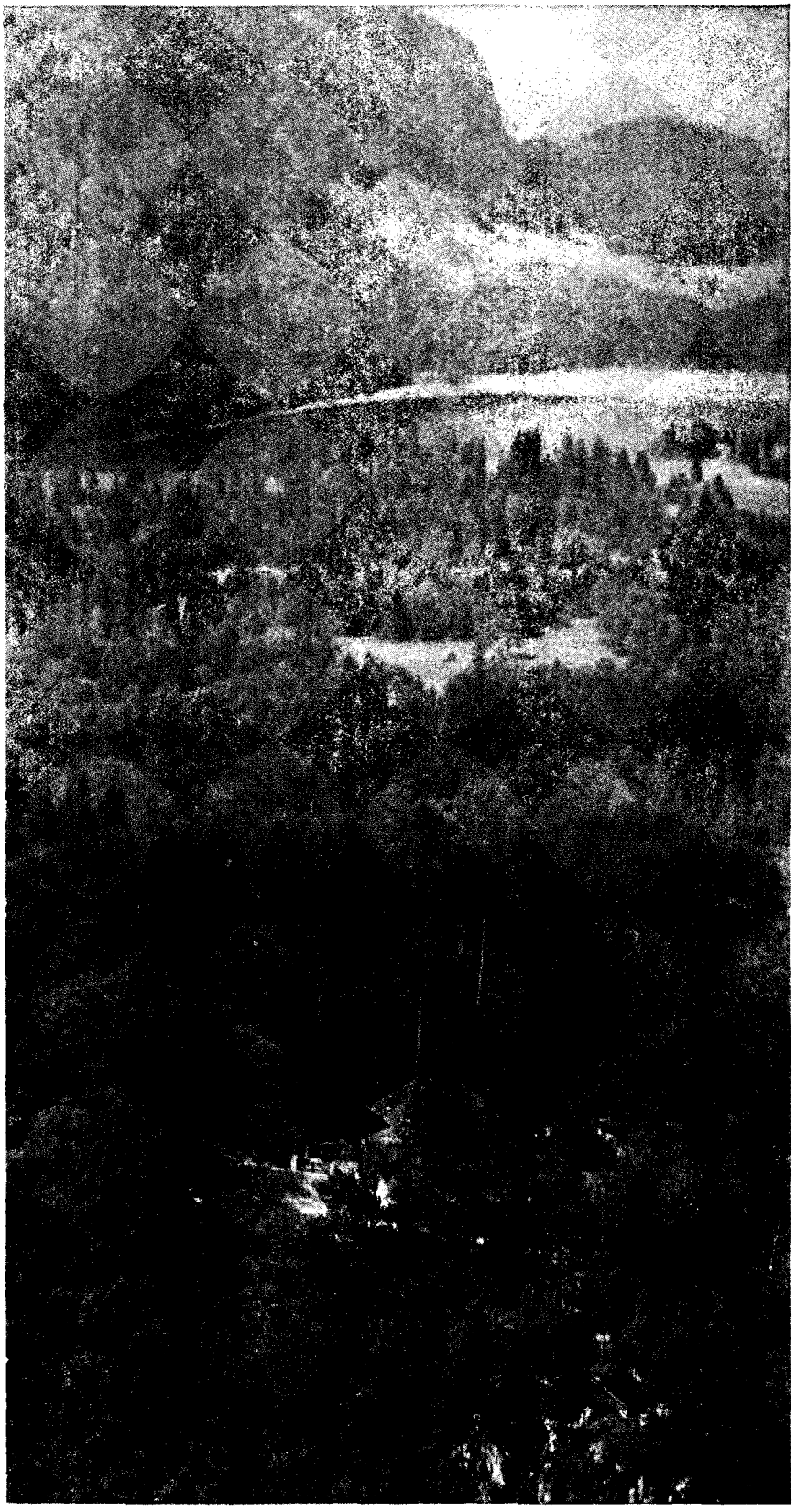
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

In every man's heart there's a

More people

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Secret place he would like to go



And now you can go—anywhere—on the new, original Pan Am "Pay-Later" Plan

● *Wherever the secret place is* that has long whispered to your heart, you can visit it *now*. For Pan American World Airways has removed the last two barriers that kept you and your "secret place" apart—(1) it took TOO LONG to get there, (2) TOO MUCH CASH.

There's no more "TOO LONG"! No city in Europe is more than overnight by Clipper*—no place in the world is over 40 hours away.

There's no more "TOO MUCH CASH"! With the Pan Am "Pay-Later" Plan you can put only a few dollars down—*and go!*

The box below shows the facts. The key that opens the door to your "secret place" is as near as your Pan American Travel Agent or Pan American office. One visit. No collateral needed.

*Trade-Mark, Reg. U. S. Pat. Off.

FLY THERE NOW—PAY LATER!

Typical Round Trips	Minimum Down Payment	20 Monthly Payments
Havana or Nassau from Miami	$ 4.00	$ 6.18 *'6 payments only*
Mexico City from Houston	8.00	6.34 *12 payments only*
Bermuda from New York or Boston	10.00	5.34
Juneau, Alaska, from Seattle	11.00	5.94
San Juan from New York	13.00	6.90
Guatemala City from New Orleans	13.80	7.38
Hawaii from West Coast Cities	25.00	13.50
London from New York	43.00†	22.90†
Lisbon from New York	43.80†	23.52†
Paris from New York	47.00†	24.84†
Rome from New York	55.40†	29.76†
Rio de Janeiro from New York	73.00	39.00
Istanbul from New York	73.00†	39.18†
Tokyo from West Coast Cities	88.40	47.40

† "Thrift Season" fares good through March 31. U. S. tax on fare, where applicable, collected at time of down payment

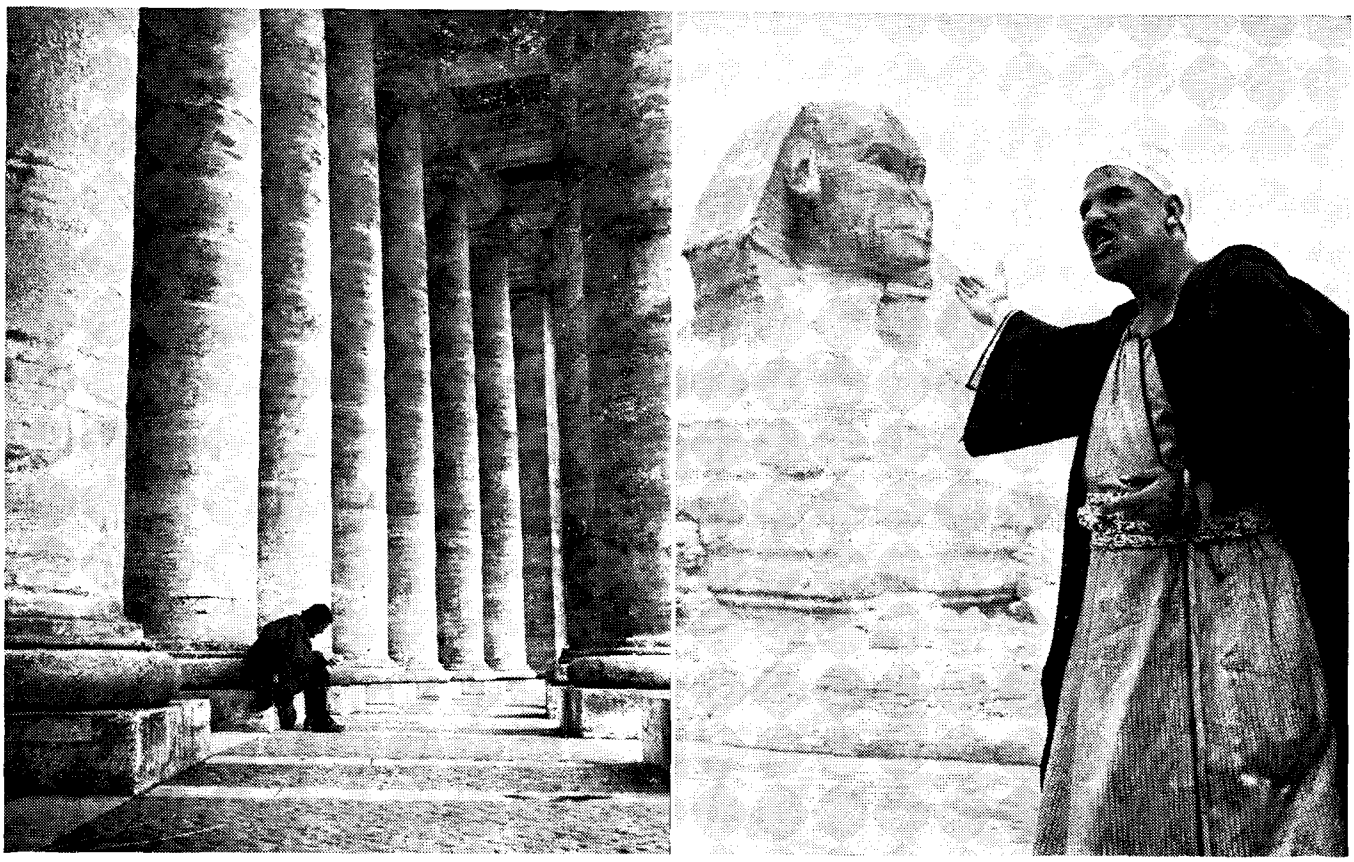
Could this be your secret place? Is it in Europe, South America or Asia? Get the answer by writing in for your *free* full-color reproduction of this remarkable photograph, size 17" x 11", suitable for framing. "Secret" places like this abound on the routes of Pan American. Write Box 1111, New York 17, N. Y. Dept. S.R.

fly overseas by PAN AMERICAN

WORLD'S MOST EXPERIENCED AIRLINE

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

AUGUST 1955 SR/WORLD TRAVEL CALENDAR



"Bernini Colonnades, Vatican City," by E. Joseph Koberstein, Madison, Wis. (Finalist), and "Sphinx and Guide," by Arthur Diggie, Kankakee, Ill. (Finalist).

SUN	MON	TUES	WED	THURS	FRI	SAT
	1 Salmon Derby Ketchikan, Alaska. six-months' contest ends Aug. 31.	2 Horse Show, Royal Dublin Society's Grounds, Dublin, Ireland. Aug. 2-6.	3 Raksha Bandhan. India. Coconut Day, religious celebration.	4 German Field Track Championships. Frankfurt, Germany. Aug. 4-7.	5 Nat. Jr. Amateur Golf Championship. Lafayette, Ind. Aug. 3-6.	6 Gold Cup Speedboat Race. Seattle, Wash. Seafair, July 29-Aug. 7.
7 "Gualterianas" Festival. Guimarais, Portugal. Bullfights, parade.	8 Basque Sports Week. Bayonne, France. Aug. 7-14.	9 Inter-Tribal Indian Pow-Wow. Gallup, N. M. Tentatively to Aug. 13.	10 Shakespeare Festival. Ashland, Ore. Four plays. Aug. 1-31.	11 Old Spanish Days Fiesta. Santa Barbara, Calif. Aug. 10-14.	12 Ulster Grand Prix Motorcycle Race. Northern Ireland. Aug. 11-13.	13 World Championship of Golf. Chicago, Ill. Prizes worth $150,000. Aug. 11-14.
14 Hula Festival. Waikiki, Hawaii. Also Aug. 7, 21, 28, at 2:30 P.M.	15 Festival of the Nations. Red Lodge, Montana. Aug. 13-21.	16 Great Bonfire. Mt. Nyoi-ga-dake, Kyoto, Japan.	17 Girls' Nat. Jr. Golf Championship. Florence, S. C. Aug. 15-19.	18 World Scout Jamboree. Niagara-on-the-Lake, Ont., Canada. Aug. 18-28.	19 Macedonian Folk Festival. Ohrid, Yugoslavia. Aug. 15-31.	20 Chicagoland Music Festival. Chicago, Ill. At Soldiers' Field.
21 Music Festival. Newport, R. I. N. Y. Philharmonic Orch. Aug. 20-22.	22 Fair. Izmir, Turkey. Aug. 20-Sept. 20.	23 Third European Congress of Industrial Editors, Copenhagen, Denmark. Aug. 22-25.	24 Women's Nat. Amateur Golf Championship. Charlotte, N. C. Aug. 22-27.	25 Viking Auto Rally. Various routes in 1,100-mile race lead to Oslo, Norway.	26 Film Festival. Venice, Italy. Tentative dates Aug. 25-Sept. 15.	27 International Folklore Festival. Amelie-les-Bains, France. Aug. 27, 28.
28 "Abe Lincoln In Illinois." New Salem State Park, Ill. Aug. 18-21; 26-28.	29 Muharram. India. Moslem festival honors Imam Hussain. To Sept. 7.	30 St. Erik Trade Fair. Stockholm, Sweden. Aug. 27-Sept. 11.	31 Edinburgh Festival, Edinburgh, Scotland. Music, drama. Aug. 21-Sept. 10.			

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

August

EVER since early youth I have had strong reservations about August, the month when the creek dried up and the pond grew too slimy for swimming; the time that meant the second half of summer vacation, never quite as good as the first, when one could still look forward to all the things one would do in the second, and which one then never did get around to doing; the time, later, of the blistering week-end, the roaring *hegira* over the highways, the massed portable radios on beaches, the strewn collectivism of tin cans, and, back in the city, the glazed faces of survivors climbing out of the subway pits.

A dangerous month, in which nature burns up its own handiwork; a season of excess when, after July has said the best for summer, its successor comes in and overdoes it. Great wars break out in August. I have often thought the world might be a safer place if we could just skip August and proceed directly to the temperate grace of September.

But, since we are stuck with it, I have worked out my own way of making the best of it. I look for the weather-breaks, and seek out such places where August is likely to act unlike itself or turn upon itself with sudden atmospheric fury.

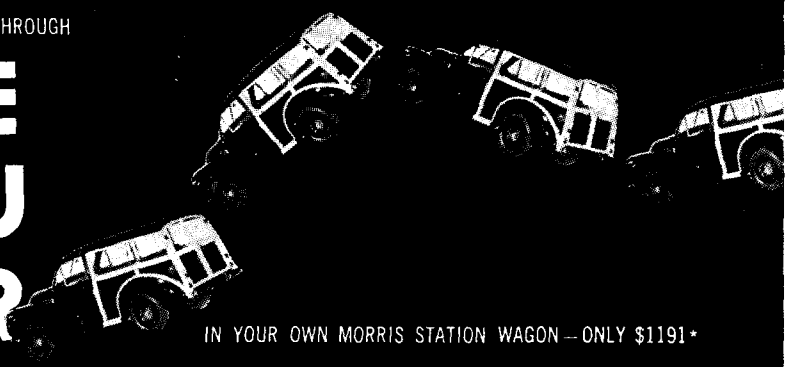
I have tried Scotland, where the season has redeemed itself in my eyes by hanging bleakly with day-long drizzle over the purple moors. A mid-summer sail to Nantucket, begun dully enough under light airs and shimmer at Edgarstown, but then spanked into action by stormclouds suddenly whistling down from northeast, sending all hands below for sweaters and hot coffee after sail had been shortened, has similarly caused me to relish August. But I never enjoyed the month so much as I did several years ago in Austria, when as a respite from duties at our Embassy at Vienna my wife and I took a house on one of the mountain lakes near Salzburg—where, our Austrian friends assured us, the weather would be "superb."

It was. A few sun-drenched, glassy days worried me; but then the Alpine rains began, rolling down with operatic thunderclaps and throwing up a wild white surf on the Attersee, and we lit big fires and huddled around them, drinking *slivovitz* and listening to Salzburg Festival performances coming over the radio between the crackling.

August, which tries to set its burning seal of conformity upon us, is really not always what it sets out to be. I think it has possibilities.

—WILLIAM HARLAN HALE.

DRIVE THROUGH EUROPE



IN YOUR OWN MORRIS STATION WAGON—ONLY $1191*

Travel in comfort with plenty of baggage space in a roomy Morris station wagon. Or, take your choice of other stylish Morris models including 2-door sedan, 4-door sedan or convertible, from $1051. If you prefer, you can also drive your own MG (world's most popular sports car) for only $1561.

To realize these and many other startling savings, buy your Morris or MG here, pick it up in either London or Paris. For complete details, fill out this coupon.

Please send me complete details on this unique "DRIVE THROUGH EUROPE" plan.

Name.....

Address.....

.....

E

Overseas Purchase Division
J. S. INSKIP, INC.
304 East 64th Street
New York, N. Y.

* Delivered to you in London.

Enjoy SKIERS' DAYS IN LA PROVINCE DE QUÉBEC

This winter give yourself the pleasure of a ski trip to La Province where every hour of the skier's days is full of joy. Dependable snow conditions, bright clear sunshine, dry healthy atmosphere. Ski slopes for all, lifts, well-marked trails. And you will be welcomed with truly French-Canadian hospitality in comfortable modern inns and hotels.

To help plan your trip, write today for your free booklet "SKI IN QUEBEC". Address: Provincial Publicity Bureau, Parliament Buildings, Québec City, Canada; or 48 Rockefeller Plaza, New York 20, N.Y.

LA PROVINCE DE Québec

Miami Beach

life begins at 40-in'55

Get set for our birthday—your party. A mammoth resort celebration with festivals, special events, and day and night fun will whirl through the year to mark this fun city's fortieth anniversary in the sun! Enjoy surf and pool, golf, tennis, fishing, and sightseeing *this year* with an added accent on excitement. We've planned a big year for *your* fun.

Make arrangements now for accommodations from more than 2000 hotels and apartment buildings—world's greatest concentration! *FIRST—clip coupon for free illustrated information.*

Dept. SR 5 CHAMBER OF COMMERCE
MIAMI BEACH 39, FLORIDA

I plan to visit Miami Beach in _____ (month)

Please send information on ☐ hotels ☐ apartments

Name _____

Address _____

City _____ State _____

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SEPTEMBER 1955

"White Church and Stormclouds, Denmark," by D. E. Wilson, American Embassy, Copenhagen (Finalist).

1
Ghost Festival, Formosa. Salute memory of goblins; feasting; theatricals.

2
Scottish Industries Exhibition. Glasgow, Scotland. Sept. 2-18.

3
German Fairs. Offenbach, Sept. 3-8; Frankfurt, Sept. 4-8; Cologne, Sept. 9-11.

4
Hurling. Dublin, Ireland. All-Ireland senior, junior finals.

5
Three Choirs Festival. Hereford, England. Sept. 4-9.

6
Piedigrotto. Naples, Italy. Parades, carnival, song contest. Sept. 6-9.

7
Independence Day. Brazil. Parades, speeches in Rio de Janeiro.

8
Royal Braemar Highland Gathering. Braemar, Scotland.

9
Autumn Music Season. Venice, Italy. Sept. 9-24.

10
Tuna Tournament. Helsingborg, Sweden. Sept. 8-10.

11
Levant Fair. Bari, Italy. The 29th exhibition. Sept. 8-26.

12
Nat. Amateur Golf Championship. Richmond, Va. Sept. 12-17.

13
Third International Cinema Week. San Sebastian, Spain. Sept. 10-17.

14
Fair. Marseilles, France. Handicrafts of France's foreign lands. Sept. 14-30.

15
Independence Day. Costa Rica. Parades, dances in Limon, San José.

16
International Sheep Dog Trials. Edinburgh, Scotland. Sept. 15-17.

17
Rosh Hashana, the Jewish New Year. Festive services in Israel.

18
October Festival. Munich, Germany. Costume parade today. Sept. 17-Oct. 2.

19
Prix d'Automne Golf Tournament. Monte Carlo, Monaco.

20
Independence Festival. Chile. Rodeos, barbecues, dancing. Sept. 18-20.

21
Spring Festival. Asunción, Paraguay. Athletic events, dancing.

22
Automobile Show. Frankfurt, Germany. Sept. 22-Oct. 2.

23
Feast of Our Lady of Ransom. Barcelona, Spain. Bullfights. Sept. 23-26.

24
Mejorana Festival. Guararé, Panama.

25
Gaelic Football. Dublin, Ireland. All-Ireland senior, junior finals.

26
Wine Festival. Opatija, Yugoslavia. Sept. 20-Oct. 10.

27
Musicians' Contest. Geneva, Switzerland. Eleventh annual. Sept. 19-Oct. 2.

28
Outdoor Art Exhibit. New York, N. Y. Around Wash. Sq. Sept. 15-Oct. 15.

29
San Geronimo Fiesta. Taos Pueblo, N. M. Indian athletics. Sept. 29, 30.

30
Moon Festival. Formosa, Hong Kong. Harvest Festival; mark birthday of moon.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

September

SEPTEMBER, of course, was always best in Boston, where I was born, and, I suppose, traveling around the world September in New England always lay under every comparison and memory—September in New England, crisp before the gushing rains of October; September, fire-red and yellow-gold as the leaves began to turn; September, with the taste of summer at one end and the taste of cold at the other.

Yet September in New England, with all its sweetness, carries a melancholy, and I remember other Septembers in other places where September carried elation and hope with it.

September in Chungking, for example, when the Japanese were bombing it. All summer the skies would press on us like a blue-glass bell, clear and cloudless, and all summer the Japanese would come to hit us, day after day, night after night. Then came September with the fog and rain, the fog and rain that would blanket us until April. And the Japanese, in those wonderful days before radar gave the bombers eyes, would pull their air force back from central China and under the fog and rain we would be happy for another year, happy because we had survived.

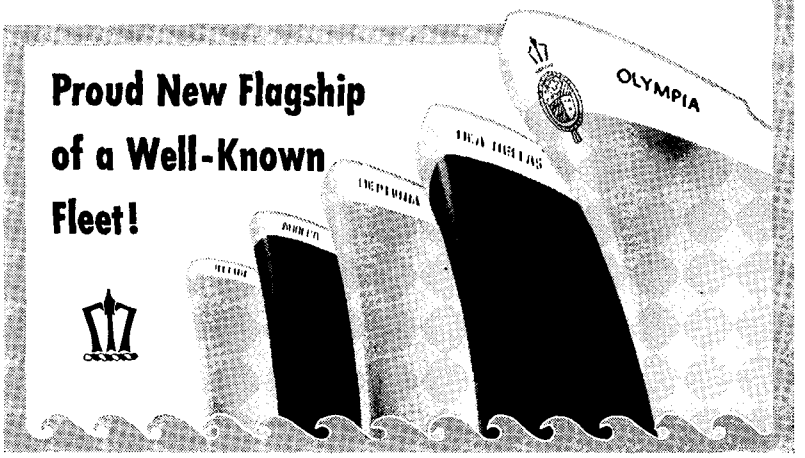
Or September in India—all summer long torpid with the heat, drenched by the monsoons, tired and itching with the drug of summer, we would go about our tasks like sleepwalkers. Then one week you would wake and the winds had changed, there was cold in them, the crisp edge of life had come back and you were alive. September made you alive.

Or September in Paris, with gaiety and life returning to the boulevards, and the August refugees from the countryside again settling down in the sidewalk cafes and *bistros* for the blue hour, that mysterious, quiet prologue to the wonders of the Parisian night. Chestnuts on the charcoal braziers fill the air with their special autumn tang.

Or September here in New York, when life begins again, when all the plans have been made and now is the season to start again, the job to be found, the project to be launched, the children to be schooled, the friendships to resume. Even now, after all these years, I cannot remember whether September in New York is a month of rains or a month of heat. I cannot say what winds blow or what late flowers bloom. September in New York is simply people charged for action, a month of hope, the season to try again. —THEODORE H. WHITE.

The T.S.S. OLYMPIA

Proud New Flagship of a Well-Known Fleet!



The magnificent service and cuisine, the comfort you enjoy aboard a Greek Line ship stems from the ancient sea-faring tradition of Greece. *It means finer travel for you . . .* to Europe* and the Mediterranean. Regular sailings from New York and Canada. This Spring enjoy wonderful Grecian hospitality . . . sail the famous Flagship, T.S.S. OLYMPIA, newest, fastest to Greece and Mediterranean.

*BREMERHAVEN • CHERBOURG • COBH • LISBON • SOUTHAMPTON

See your Travel Agent or

GREEK LINE General Steam Navigation Co. Ltd. of Greece

8-10 Bridge Street, New York 4

BOSTON • CLEVELAND • CHICAGO • LOS ANGELES • MONTREAL • TORONTO

AMAZING 1955 TRAVEL VALUES!

ECON-O-TOURS to EUROPE

visiting 10 countries

$695 UP

Frequent Sailings
In June & July
Experienced Tour Conductor
Congenial Groups

Ask for Free Descriptive Folder S

Columbia Tours, inc.

SUMMER STUDY in SPAIN

July 1st to 31st—Including Full Board; Lodging; Tuition at University of Madrid; Choice of Spanish Courses; Sightseeing; College Credits Allowed.

only $130

Sponsored by the University of Madrid, Instituto de Cultura Hispanica and the Viajes Marsans.

Ask for Free Spain Study Folder S. R.
Sole U.S. Representatives

EDUCATIONAL TRAVEL ASS'N, INC.

554 Fifth Ave. (45th St.) . . . . New York 36 . . . . CO 5-2600

HOLIDAY in EUROPE

SAVE UP TO 20% Travel in the Spring

ESCORTED GRAND TOUR, 56 days from $1450.

Featuring England, Holland, Belgium, Luxembourg, Germany, Austria, Italy, Switzerland, France, De Luxe and First Class Hotels.

Departures: April 9, 20, 27, May 11, 26, June 8, July 7, August 31st.

SELECT FROM OVER 250 INDEPENDENT OR ESCORTED TRIPS FROM $486

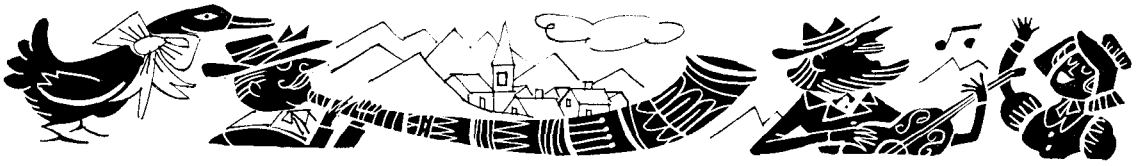
EMBASSY TOURS 1472 B'way (42 ST.) N.Y. 36, N.Y. Tel: OXford 5-2121

WRITE OR PHONE FOR BOOKLET "SR"

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

OCTOBER 1955

"Plowman, Hong Kong," by Miss Virginia Gogota, Detroit, Mich. (Finalist).



1
Succot, Feast of Tabernacles; also a harvest festival. Jerusalem.

2
Gandhi Jayanti. India. Birthday of Mahatma Gandhi.

3
British Exhibition at Tivoli, the Forum. Copenhagen, Denmark. Sept. 29-Oct. 15.

4
Feast of St. Francis of Assisi. Italy; Santa Fe, N. M.; Aguada, P. R.

5
Fair. Vila Franca de Xira, Portugal. Folklore, bullfights. Oct. 2-9.

6
Goose Fair. Nottingham, England. Oct. 6-8.

7
Feast of Our Lady of the Rosary. Naguabo, Vega Baja, Yauco, P. R.

8
Fair. Oran, Algeria. Leather goods, hand-wrought silver. Oct. 1-15.

9
Religious Pligrimage. Penha, near Rio de Janiero, Brazil. Oct. 2, 9, 16, 23, 30.

10
Deed of Cession, Fiji. Mark ceding of Fiji to British Crown in 1874.

11
Covered Courts Tennis Championship. London, Eng. Oct. 10-15.

12
Pilgrimage to Fatima. Portugal. Second most important trek. Oct. 12, 13.

13
Ozark Folk Festival Eureka Springs, Ark. Ballad singing, fiddle playing.

14
Feast of Our Lady of the Pillar. Saragossa, Spain. Oct. 11-18.

15
Music Festival. Kassel, Germany. Mozart Chamber Music. Oct. 14-17.

16
Aloha Week. Honolulu, Hawaiian Islands. Annual carnival. To Oct. 22.

17
Folk Festival. Chatel-St. Denis, Switzerland. Oct. 16-18.

18
Processions of the Lord of Miracles. Lima, Peru. Flower-laden floats. Oct. 18, 19.

19
Yorktown Day. Yorktown, Va. Mark end of Revolutionary War, 1781.

20
Motor Show. London, England. At Earls Court. Oct. 19-29.

21
Feast of the Black Christ of Portobello. Panama. Procession, ritual dance.

22
Dickens Festival. Broadhurst, Eng. Oct. 21-24.

23
Durga Puja. Principal feast in Bengal. Sept. 23-27.

24
Kiteflying holiday. Hong Kong. Youngsters, elders fly kites.

25
Automobile Grand *Prix of Penya* Rhin. Barcelona, Spain.

26
Dussehra. India. Processions of decorated chariots. Feast lasts three days.

27
Rodeo, Livestock Show. San Francisco, Cal. Pick 1955 rodeo champ. To Nov. 5.

28
Fair. Basel, Switzerland. Products of Swiss industry. Oct. 22-Nov. 6.

29
Turkish Republic Anniversary. Most impressive ceremonies at Ankara.

30
Festival of Arts. Wexford, Ireland. *Music, drama.* Oct. 30-Nov. 5.

31
Srisuriyothai Memorial. Thailand, Siam. Boat races, parades.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

October

IF THE Pilgrims and their successors had had more sense we would celebrate Thanksgiving in October. Late November in most of New England and the Northern states is a melancholy season, bleak and bare-limbed, not yet gay with snow. The birds are gone; the garden is brown; even the cabbages freeze. But October . . .

October is the climax of the year, a fit season for giving thanks. The swamp maples and the sumac are still afire; the sugar maples blaze their orange glory from Maine to the Great Smokies and out to Michigan. Robins still comfortably yank earthworms from the lawn; the woods are full of silent thrushes. Goldenrod still glows in every fencerow; the purple asters hang out their banners; and if you know where to find it October is the month for that shy reflection of blue sky, the fringed gentian.

Call it Indian Summer if you will. That is a good name for October. The sun still knows its duty is to warm. Squash vines may have wilted at a hint of frost, but a self-respecting garden—one that the gardener has respected with late plantings—still has fresh lettuce, late beans, and in a good year the dividend of late corn. The major harvesting is done; a farmer can relax. This is the time of year when any American with outdoor sense really gives thanks, whether the Governor proclaims a day for it or not.

I say "American." For October is a special season in America; the sugar maples see to that. Most Americans have roots, or memories, of sugar-maple country; and there is no tree in all the world which proclaims the season's glory as does our sugar maple. The West has its cottonwoods; Europe has its golden beeches; the tropics have exotic blooming trees at any time of year. But, in the forests and along our roadsides, we have a triumphant fire—every shade of orange, red, and yellow—that is all our own. It is this remembered glory of countryside color that so often makes an American nostalgic abroad.

When the maple leaves fall summer, even Indian summer, is done. Oak-leaves, of course, cling to the trees all winter, but they lose their October red. When the maple leaves are down October is over. There will be a lingering smell of burning leaves in the air, for few of us are wise enough to turn all our leaves into precious mulch. It is a good smell. It is the end-October smell, the smell that spells the end of the living year.

—LEWIS GANNETT.

Little more than a day away by TWA

EGYPT

Where East Meets West Amidst The Wonders of Antiquity

The Sphinx and the Pyramids . . . the newly discovered treasures of ancient Pharaohs . . . the mighty Nile and the vast desert . . . mosques and bazaars and caravans . . . all the fascination of Egypt now so easily accessible by swift TWA Constellations . . . and at low, low Sky Tourist fares! Enjoy a wonderful travel treat . . . take advantage of an outstanding travel value . . . visit Egypt by TWA!

CONSULT YOUR TRAVEL AGENT OR TWA

Fly the finest... FLY TWA
TRANS WORLD AIRLINES

in cooperation with
EGYPTIAN STATE TOURIST OFFICE
630 Fifth Avenue, New York 20, N. Y.

Sightseeing plus Insight

STUDYTOUR #1
Meet Spring by the Mediterranean
Jan. 30–Mar. 30

STUDYTOUR #2
Economy Tours
July 7–Aug. 10
July 7–Aug. 21

STUDYTOUR #4
Politics, Labor and Social Welfare
July 15–Aug. 22

STUDYTOUR #8
Literary Landmarks
June 15–Aug. 27

STUDYTOUR #9
Festivals of Music and Drama June 29–Aug. 31

Get the greatest benefits from your trip abroad.
Be completely free from the troublesome details of . . . reservations, excursions, luggage, transportation, etc.
Travel with congenial people, who share your interests, under the guidance of qualified leaders.
Do more than just see cathedrals, museums, etc. Meet interesting people in the countries you visit.
Send for complete descriptions of all tours.

WORLD STUDYTOURS

Write Dept. A
WORLD STUDYTOURS
Director, GOODWIN WATSON, PH.D.
A non-profit organization providing adult education through international travel
1175 AMSTERDAM AVENUE, NEW YORK 27, N. Y.

ONE OF THESE IS *YOUR* TOUR! . . .

- "PARIS IN THE SPRING" 49 days.....$1,090
- SUMMER STUDENT TOUR 70 days.....$1,275
- "FESTIVAL TOUR OF EUROPE" 63 days.....$1,485
- "AUTUMN ON THE RIVIERA" 53 days.....$1,350

Specialists in individual and group travel.

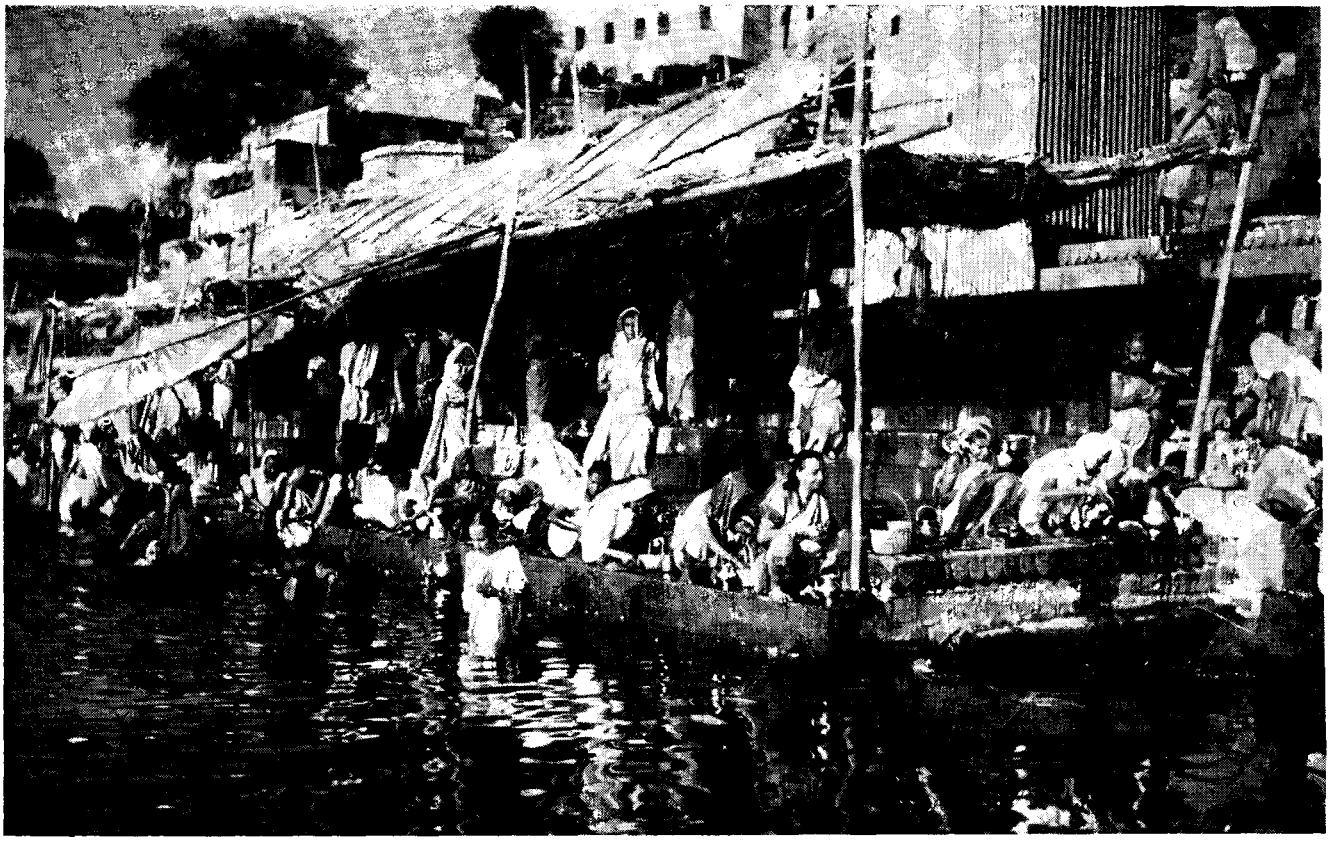
Four seasons travel service inc.

EACH TOUR is under the direction of a widely-traveled and highly-cultured conductor.

Hotel Sheraton Lobby
Worcester, Mass. Tel. 3-2906

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NOVEMBER 1955



"Benares, India," by Frank J. Ollinger, Philadelphia, Pa. (Finalist).

1
Melbourne Cup. Melbourne, Australia. World-famous horse race.

2
Weizman Day. Israel. Visit tomb of Dr. Chaim Weizman, Rechovot.

3
Fishing Contest. Bermuda. Try for biggest, best chub. Nov. 1-Mar. 31.

4
Fiesta of San Carlos Borromeo. Aquadilla, P. R.

5
Coronation Weeks. Vienna, Austria. Reopen famous Opera House. Nov. 5-30.

6
State Fair. Phoenix, Ariz. Nov. 5-14.

7
Gastronomic Fair. Dijon, France. Samples for small fee. Nov. 1-14.

8
March of Candles. Montaign, Belgium. Nighttime religious procession.

9
Lord Mayor's Show. London, England. Inaugural procession big attraction.

10
Youth Day. Indonesia. Fireworks, parades, native dances.

11
$25,000 Golden West Trot. Hollywood Park, Calif. Meet Nov. 2-18.

12
Final 100-mile auto race of season. Las Vegas, Nev. Pick 1955 champ.

13
"Cuerpos Santos". Medinaceli, Spain. Season's final bullfight.

14
Diwali. India. Hindu Festival of Lights.

15
Shichigosan. Throughout Japan. Children's day at the shrines.

16
"Las Posadas". Claremont, Calif. Dramatize Christmas in Old Mexico.

17
Sixth Pan-American Auto Race. Juarez, Mexico to Guatemala border.

18
Art Industry Exhibition. Helsinki, Finland. Nov. 15-30.

19
Coronation Anniversary. Monte Carlo, Monaco. Prince Rainier II crowned 1949.

20
Burgundy Wine Fair. Beaune, France. November 20, 21.

21
Feast of the Virgin of El Quinche. Near Quito, Ecuador.

22
Liberation Day. Beirut, Lebanon. Patriotic ceremonies, parade. Nov. 22-30.

23
Gardens open. Charleston, S. C. Nov. 24-April.

24
Baseball. Havana, Cuba. American big-leaguers take part. Nov. 1-Feb. 7.

25
Christmas Parade. Hollywood, Calif. Movie stars in procession.

26
Western Band Review. Long Beach, Calif. Attracts 7,000 young musicians.

27
Advent Sunday. Religious festival; Confirmation services in Finland.

28
Art Show. Wilmington, Del. Primarily for Delaware artists. Nov. 4-Dec. 4.

29
Feis. Halla Columban and An Taibdearc, Ireland. Nov. 20-Dec. 4.

30
St. Andrew's Day. Eastern Orthodox patriarchal church, Fener, Turkey.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

November

"NO WARMTH, no cheerfulness, no healthful ease, . . . no shade, no shine, no butterflies, no bees, . . . November!" said Thomas Hood.

What an uncle of mine used to say about the month was even grimmer: "Saddest month of all the year, too warm for whiskey, too cold for beer."

But against the gray backdrop of the weather Americans have set three of their most dramatic holidays, Election Day, Armistice Day (now cynically watered down to Veterans' Day), and the American Saturnalia called Thanksgiving, the only one of the three that is as glorious as ever.

Before the days of Civil Service and radios and closed saloons Election Day really stirred a town up. People ran from newspaper offices to barrooms with hair-raising bulletins on who was probably going to be postmaster, marched around with torches, and got into epic brawls. Now you just stay at home beside your radio.

Neither V-E Day nor V-J Day, and certainly not the present Veterans' Day, can compare with the real Armistice Day of 1918. It is etched on my memory in gooseflesh. I spent most of the day marching with a hundred-odd other veterans of the SATC and some thousands of soldiers from Camp Dodge down Grand Avenue in Des Moines from the Drake campus, which, since September, I had been defending from the *Boche*. And all the eyes of the crowd were upon me. I mean *me* alone.

We were all stylishly dressed in the broad-brimmed hats and wrapped puttees and rumpled blouses dreamed up by some Dior of the Armed Services to scare the Germans out of battle; but I—and only I—was wearing what was known in our company as THE OVERCOAT. It had been made by an insane contractor for a man of seven feet four, and I was only six feet one. It hung within an inch of the ground and flapped on my toes so that I varied my martial gait with a little skip every now and then to keep from falling on my face.

"Gloomy Gus" they called me, long after Kaiser Wilhelm started wood-chopping and released me from THE OVERCOAT.

(Note to be added *sotto voce*—don't anyone tell McCarthy: We were carrying Russian rifles, for which no ammunition ever appeared in this country. But we were dangerous with fixed bayonets. I could have served up several cat-callers *en brochette* before that twenty-mile march ended.)

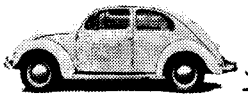
—PHIL STONG.

FLY

abroad and TOUR

EUROPE

in a DRIVE-YOURSELF



VOLKSWAGEN

BOTH FOR ONLY $575

Each person

Avoid disappointment—book *now* for summer of 1955! The surprisingly low price includes rental of Europe's most popular car for three weeks including up to 2,500 miles of driving, *plus* round-trip air fare from New York for each person, for a party of two. Less for three or four. (For travel in winter and spring, costs are even lower.) We'll be glad to plan longer itineraries and make your hotel reservations.

Ask for folder R6 giving full details.

AUTOURIST

489 FIFTH AVE., NEW YORK 17, N. Y. • MUrray Hill 2-2492

REACH THE HEART OF EUROPE

an adventure in international friendship

SEE FOR YOURSELF what is going on in Europe. Get behind the scenes. Talk with leaders in business, education, government, and religion. Talk with the man on the street.

VISIT all the famous sights. Frequent off-the-beat hamlets and towns.

60 days by ship — All inclusive cost $1,275
45 days by air — All inclusive cost $1,335

ITINERARIES SKILLFULLY ARRANGED by experts with your comfort and enjoyment in mind.

Write for information.

FRIENDSHIP TOURS INTERNATIONAL
BOX 1798, NEW HAVEN, CONNECTICUT

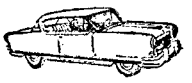
Plan *now* to
TOUR EUROPE
next summer!

Here's a magnificent opportunity to see seven fascinating countries in Europe — at a price teachers, students, and everyone on a budget can afford! You'll travel by private motorcoach with experienced guides . . . visit England, Holland, Germany, Switzerland, Austria, France and Italy. 42 days, from $925.

Write for free illustrated folder SR-1 now!

TRANSMARINE TOURS
500 5th Ave., New York 36 • OXford 5-4460

SEE EUROPE next summer
in a *PRIVATE CAR!*



Travel an ideal way—*small groups* in several private cars. Unusually interesting itineraries. Enroll now for our 11th Tour.

Sailings: "Queen Elizabeth"
June 15, July 13

Under direction of Dr. W. F. Striedieck
All inclusive price $1200

Folder on request

Auto Trails in Europe
Box 404, State College, Pa.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

DECEMBER 1955

"Thailand Scene." by George C. Miller. APO. San Francisco. Calif. (Finalist).

4
Christmas Fair. Nuremberg, Germany. Dec. 4-24.

5
Smithfield Show. London, Eng. Agricultural exhibit. Dec. 5-9.

6
Italian opera season opens. Milan, Naples, Rome. To Apr.

7
Buddhist Festival. Hawaii, Oriental countries. Bodhi Day.

8
Feast of Immaculate Conception. Special service, Mt. Zion, Jerusalem.

9
Religious Christmas Parade. Little Rock, Ark. Churches sponsor floats.

10
Nobel Prizes. Peace Price, Oslo, Norway; others Stockholm, Sweden.

11
"Escalade." Geneva, Switzerland. Masked ball on invasion anniversary. Dec. 11, 12.

12
Our Lady of Guadalupe. Favorite of Spaniards, Mexicans. Shrine near Mexico City.

13
Day of St. Lucia. Throughout Sweden. Tribute to Queen of Light.

14
Chunnukah. Feast of Lights. Jerusalem. Dec. 10-17.

15
Ceremony of Lights. Hot Springs, Ark. Choral singing in national park.

16
Foretrekkers' Day. Pretoria, South Africa. Pageants salute pioneers.

17
52nd anniversary of powered flight. Main salute at Kitty Hawk, N.C.

18
Fiesta of St. Thomas. Chichicastenango, Guatemala. Dec. 18-21.

19
Metropolitan Miami Fishing Tournament. Miami, Fla. Dec. 18-Apr. 16.

20
Cowboy Christmas Ball. Anson, Texas. Dec. 20-22.

21
Oratorio. Beirut, Lebanon. Annual performance of Bach Christmas oratorio.

22
Caroling in streets. Williamsburg, Va. Part of Eighteenth century-type yule.

23
National Industrial Exhibit. San Jose, Costa Rica. Agriculture, industry.

24
Sacred Music Concert. Montserrat, Spain. Famous boys' choir.

25
Church of the Annunciation. Nazareth focal point of world-wide celebration.

26
Mid-Winter Sports Festival. New Orleans, La. Dec. 26-Jan. 1. Sugar Bowl.

27
VIII Coppa Automobilistica di Natal. Taormina, Sicily.

28
Sun Carnival. El Paso, Texas. Parade, Sun Bowl Game. Dec. 28-Jan. 1.

29
Feast of David, King of Israel. Religious observance.

30
Thyagaraj Festival. India. Concerts, tribute to musician-saint.

31
Orange Bowl Parade, Miami, Fla. Orange Bowl game, Jan. 1.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

December

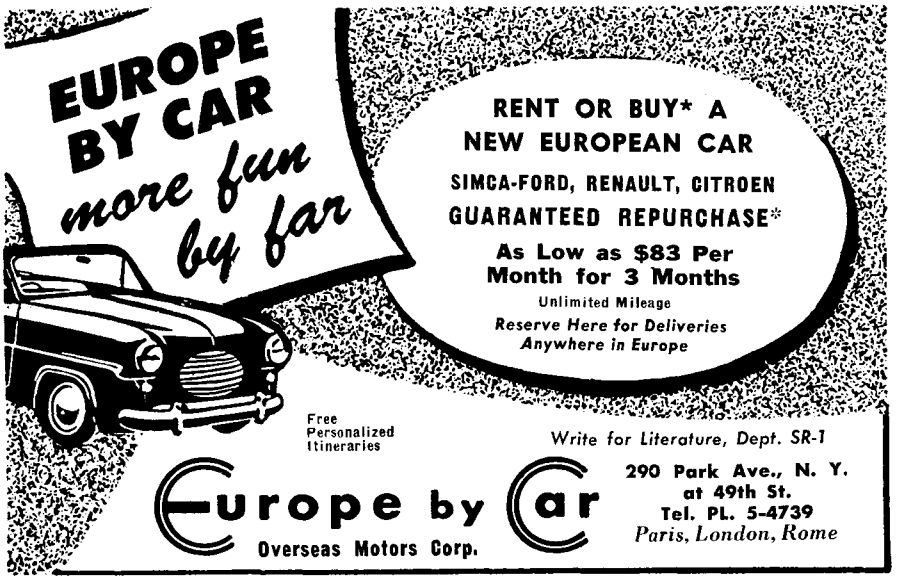
TEMPERAMENTALLY I'm no Scrooge about Christmas. Unfortunately, on the other hand I do happen to be one of those physical inferiors to whom December is less likely to suggest "Jingle Bells" than the sniffles. I can remember quinsy sore-throat in London, bronchitis while the *mistral* blew in Antibes, and a rich variety of coughs, wheezes, and fevers in such domestic scenes as Tennessee, New York, and Connecticut.

Esthetically no one appreciates snow more than I do. In perfect sincerity I have celebrated it in print. Few have read more travel books about the Arctic and I wish it were as friendly to me as to Stefansson. But it isn't. I feel a good deal like that armchair traveler who said, "I'd love to go to the North Pole if only it weren't so damn cold there."

Raise in the family circle the question "What were we doing this time five years ago?" and the answer will be not, "Why, that was the year of that wonderful party when we drank buttered rum around the giant tree fresh-cut from the Maine woods," but, "Wasn't that the time when an odd combination of pleurisy and sinus infection kept me in bed from Thanksgiving to New Year's Day?"

It's no wonder then that my most vividly remembered December should be the first one I spent, four years ago, in Tucson. Christmas that year was one of those brilliant, warm, cloudless days that can't be absolutely guaranteed at that season but are quite common nevertheless. I hadn't sneezed for six months. Noonday dinner with pleasant company was in the patio of the Arizona Inn. Palm trees all about, roses in bloom, oranges yellowing in the sun, a few oleanders still blossoming. "Not a typical Christmas scene," I said to myself. And then "Thank God!" Everybody likes to feel now and then that he is better off than most poor devils. Lucretius you know: "Not that the pains are theirs but that they are not ours." When God gave me my respiratory system He must have thought He was going to put me in some such climate as this. It was careless of Him to forget that. But I had rectified His mistake. When it got so hot we had to move into the shade my cup ran over.

That night I dreamed of a real white Christmas—icicles on the wall, frost on the pane, snow flying, and all the rest of it. But it wasn't cold at all. There was a warm glow from the icicles and the flakes blew in the opened door on a balmy breeze. You can't have everything. But in a dream you can. —JOSEPH WOOD KRUTCH.


EUROPE BY CAR
more fun by far
RENT OR BUY* A NEW EUROPEAN CAR
SIMCA-FORD, RENAULT, CITROEN
GUARANTEED REPURCHASE*
As Low as $83 Per Month for 3 Months
Unlimited Mileage
Reserve Here for Deliveries Anywhere in Europe
Free Personalized Itineraries
Write for Literature, Dept. SR-1
Europe by Car
Overseas Motors Corp.
290 Park Ave., N. Y. at 49th St.
Tel. PL. 5-4739
Paris, London, Rome

Go to EUROPE by ship

Plan your holiday NOW. Your choice of deluxe accommodations . . . on American Export, Italian and United States Lines. Melia Tours give you the finest in ocean travel, hotel accommodations, meals, sightseeing—throughout England, France, Belgium, Holland, Germany, Switzerland, Austria, Italy, Spain, Portugal, Luxembourg, North Africa. Choice of 70 grand tours—from $934. Ask for FREE folders.

See your travel agent or

MELIA tours INC.
336 PARK AVE., N.Y. 22, N.Y. MU 8-7992

European Floral Festivals Tour for 1955

Enjoy 32 days of SPRING at its loveliest.

Visit the leading International Floral shows, the QUINQUENNIAL FLORIALE at Ghent, Belgium and the CHELSEA FLOWER SHOW in England.

See the floral splendors of Holland, Switzerland and France under the guidance of the noted author and lecturer, Mr. T. H. Everett, Curator of the New York Botanical Gardens.

Departure via Sabena Airlines—April 21st. Price $1319.00—Steamship available in Cabin and First Class at slightly higher rate.

Send for folder F now.

Columbia Travel Service
1175 Amsterdam Avenue
New York 27, N.Y. UN 5-2020

ENGLAND, SCOTLAND AND WALES
BY MOTOR

Tour sails June 22 on the new Saxonia visiting the Lowlands and Highlands of Scotland, the Cathedral Towns, English Lakes and Shakespeare Country, the South Coast, Devon and Cornwall, Shropshire, Cheshire and Wales with a short visit to Paris and the Low Countries. Duration 50 Days. Price $1349. Other attractive tours Spring and Summer.

Bailey, James & Gordon, Inc.
419 Boylston St., Boston, Mass.

SUMMER STUDY TOURS

AROUND THE WORLD	$1955
AROUND SOUTH AMERICA	1545
MIDDLE EAST SEMINAR	1495
EUROPE	$999 to 1395

Co-Educational—College Credit Optional—For Graduates, Undergraduates & Professional Persons.
For details address: Prof. J. R. Tarbell, LAFAYETTE COLLEGE, EASTON 3, PA.

THE ONLY COMPLETE GUIDE TO THE "COUNTRIES OF THE SUN"
The STANDARD GUIDE to MEXICO and the CARIBBEAN
BY LAWRENCE AND SYLVIA MARTIN
NEW 1954-55 EDITION AT ALL BOOKSTORES $4.95
FUNK & WAGNALLS 153 E. 24th St., N. Y.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

21 WAYS TO SAVE $$$
PLANS TO SEE MORE OF

EUROPE

These dollar-saving Plans for your European trip mean more time there, more travel, more comfort . . . fine meals, hotels, all expenses paid. Your best buy, any season, anywhere. Find out about the "SEAGULL SPECIAL," 14 wonderful days on specially-chartered train through romantic Europe, hotel each night. Your choice of 21 exciting POLY Tours . . . Thrift, Standard, deLuxe or with your own chauffeur-driven car. For Folders, ask your Travel Agent or write Dept. S

Poly Tours, INC.
501 Madison Avenue, New York 21, N.Y.

Europe's Largest Independent Tour Operators

Freighter Voyages

Travel
the comfortable leisurely way. Be one of an intimate ships company on a voyage of adventure and romance. Visit Japan, Manila, Hong Kong. See Rio de Janeiro, Montevideo and Buenos Aires. Spotless cheerful Norwegian ships. Luxurious cabins with private bath or showers. Tasteful, tempting meals — smorgasbord. Courteous, capable English speaking Officers, stewardesses and crews. For real satisfaction nothing equals freighter travel. Enjoy the best via the IVARAN LINES
ASK YOUR TRAVEL AGENT OR WRITE

IVARAN Lines
STOCKARD & COMPANY INC.
General Agents
17 BATTERY PLACE NEW YORK 4, N. Y.

EUROPE IN A NEW CAR

Exclusive Auto-Europe Plan

NO PURCHASE PRICE TO PAY

How does it work? We simply buy and re-sell a new car for you, charging you only the small resale depreciation plus touring papers and insurance. Nothing could be simpler yet so inexpensive.

"When It's Europe By Auto—It's Auto-Europe"

Write for FREE Illustrated Booklet

AUTO-EUROPE, Inc.
RENTAL — PURCHASE — REPURCHASE
25 East 54th St., Dept. 818, New York 22, Tel: PLaza 3-1752
5148 W. Washington Blvd., Los Angeles 16, Tel: YOrk 6274

Thrombosis of the Itinerary

Continued from page 19

looking at his watch and saying "I'm usually in Lindy's at this hour." Wilson looked at his timepiece and, thinking about the hour back in New York, said, "This is the first time I ever went swimming before breakfast." And Considine squinted at his watch and said, "My God, we're all in swimming with our watches on."

In July I was working along the fringe of the White Mountains to inspect this place called the Tarleton, where guests vacation with Virgil, hold forums by the lake, and the call from the athletic fields sounds loud and clear, "Tennyson, anyone?" And then there was the strange island of Grand Manan, off New Brunswick, where people chomp toasted seaweed and say they like it and ladies make cakes out of seagull eggs. In the gloaming, a week later, there was Rome, and after that Positano, which is pasted against the side of a mountain near Amalfi. And when I recommended it to Ben Holt of Pan-American he took my advice and later wrote me a note which said, in a palsied hand, "This place is rather vertical for men of our age, don't you think?"

The *mistral* blew viciously across the Mediterranean but a fisherman, a photographer, and I braved it in an open boat to see the Ile du Levant, where a band-aid is a bathing suit and people in the altogether who meet on the beach say "Bonjour" and look each other right in the eye. It is very circumspect. In Scotland I watched the clansmen toss the caber; in Asheville I watched Tom Wolfe's sister toss off a few bars on the piano. In Cherokee, North Carolina, an Indian named William Walkingstick, who speaks with a Southern accent, taught me how to shoot a blowgun, which is fatal if you inhale.

I flew to San Francisco to cover the World Travel Congress and at the airport to say goodbye to Motosuke Yoshimoto of the Japan Travel Bureau was a young Japanese sporting a Yankee's baseball cap. Yoshi, who in other days showed me Tokyo by night, confided that his young well-wisher was in truth a Dodger fan, but Yankee was easier for a Japanese to pronounce.

In five days I was back in New York, and in five more I was flying back to the Coast again, this time with Liberace (pink shirt, black loafers with tassels, white raincoat, gray temples, Ford station-wagon on arrival). There was a day with the California sun and then I was up over the top of the world on SAS's inaugural Arctic flight. That is how I came to be in Copenhagen and a few days later in Switzerland, and as the year was closing I was heading for Florida to get away from it all.

FOR ANYONE who would undergo the travel treatment in more sensible doses the year has brought these developments: credit travel, a new route over the Pole, the opening of Africa for the traveler, the development of the Pacific, and the firm establishment of the helicopter for short-haul travel.

Introduced by Pan-American Airways just as the summer rush got under way, credit travel or vacations on the instalment plan proved a wonderment to everyone but the public. While many travel people pondered how it would be possible to redeem two weeks on the Riviera spent last summer, every major airline emerged with a credit travel scheme and so did half-a-dozen groups—Go Europe 'n Sign, Travelers Credit Service, the Diner's Club, any one of which would permit you to buy dinner or a diamond anywhere in the world and pay later. American Express offered tours on the instalment plan, Duncan Hines sent word that anybody could eat at his recommended restaurants and pay later, and TWA dispatched an emissary to Europe to sell deferred payment travel to Europeans. The Association of American Railroads wanted to know what all the shooting was about inasmuch as they had instituted a Rail Traveloan Service back in 1947.

As for the new Arctic route as well as the opening of the Pacific, both subjects have been adequately covered in recent issues of this gazette. While American carriers are not planning any immediate competition via the ice road, chances are, a TWA man was saying the other day, that his airline, with routes across the country and on to Europe, would tighten the schedules in order to provide same-plane or at least quick changeover service between California and New York and Europe. As it stands now the best connection offers a wait of five hours in New York, which is barely enough for a sardine at Sardi's and certainly an interminable period in which to roost at the roofed-over jumble known as Idlewild Airport.

The year solidified the position of the whirly-bird for short air hops, for besides flying from Miami Beach to

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Hialeah in eight minutes one could also skip along the Florida coast towns in a National Airlines helicopter. A notice from a Florida hotel just in the planning stage asked potential patrons whether a heliport would be an attraction. In Europe heliports were already a reality. Sabena flies regularly from Brussels to Lille, Liège, Cologne, Maastricht, Rotterdam, and Bonn over the first international helicopter route in the world. With seven passengers its planes churn the air at 100 miles an hour, cover the seventy-five miles from Brussels to Lille in fifty minutes. In the spring Sabena offers helicopter excursion flights over the Dutch tulip fields, which certainly provides a new view of an old endeavor. Here at home Northwest Airlines offered a bright plan, subject to Government approval, which would permit passengers scheduled to depart via Northwest from Idlewild Airport to board a connecting helicopter at Newark, New Jersey, suburban White Plains, LaGuardia Airport, and eventually Trenton, at no extra cost. Homebound passengers living nearer to any of these points could also avail themselves of this service when landing via Northwest at Idlewild.

JUST before the year ended the first British-built Vickers Viscount turbojet arrived in North America, consigned—with family fealty—to Trans Canada Airlines. By April the first three will be flying for Capital Airlines, which covers a route as far south as New Orleans, as far west as Minneapolis, and eastward to the sea. Eventually Capital will have a fleet of sixty Viscounts whooshing across U. S. skies. Americans getting their first commercial introduction to the jet air age will find the planes singularly free of the drone and vibrations of piston engines. The cabins are equipped with huge windows and tables that fold out of the seat in front—to cure the airborne passenger of the notion that he is at a buffet.

This is the year, the airlines hopefully predict, when they will equal the volume of transatlantic passengers who travel by ship. While Matson will bring new tonnage to the Pacific, where tourist trade is just aborning, and Cunard has two new liners in the Canadian-Europe trade, steamship lines plying between the United States and the still-expanding European market are going to stick with what they have. The French Line talks about a sixty-thousand-ton liner, a ship rather smaller than *United States*, which is smaller than either of the *Queens*, but it is not even on the drawing-board yet and it takes five years to get a ship off the board and into the water. If it is built, present notions call for it to carry 800 first-class passengers and 1,200 in tourist.

Holland-America will have a replacement for *Veendam* in service by the end of 1956. Currently called *X-dam*, it will be of the *Kungsholm* type, which is to say a limited first-class arrangement, with improved facilities for that former denizen of the steerage, the third-class passenger. The immediate postwar swing, with huge tourist-class appointments and a few first-class rooms (in order to comply with the steamship authority), seems now to be circling back to more first-class quarters and the elimination of cabin-class altogether. Some lines have expressed the notion that they would like to build ships exclusively for tourist travel, an idea that is blocked largely by Cunard, which has more ships and more first-class space to sell than anybody else.

The return to luxury appointments is also noted in the airlines. Pan-American has added speed to its posh transatlantic Boeings which now fly to London and Paris nonstop, and TWA has a new Super-G Constellation due off the line in February which will go into luxury service between coasts. Henry Dreyfuss, who seems to be the only designer getting any carrier business these days, is designing the new interiors, although there seems little *he* can do to overcome the Lockheed configuration, which requires sleeping berths to be placed between motors.

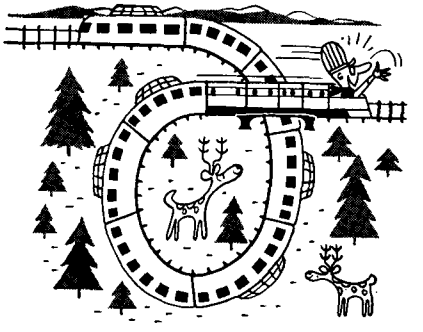
Greyhound has introduced a new bus, but it is still hardly as imaginative as what CIAT in Italy and Linjebuss in Sweden were showing four years ago. The Western railroads and the Canadian roads have brought in new equipment, and I have finally learned how to open the steel door, pull the curtains, and step out into the corridor when lowering the berth in a roomette. One looks to see whether Train X or the Spanish monorail will shortly be running under the New York Central's colors, now that it is under the guidance of Robert R. Young. Young has promised that some sort of lightweight train will be ordered soon.

Miami Beach now has 540 hotels, and if you live in New York you can buy a packaged tour down there in the dead of winter for $140 per week of January sun. Similar tariff for all connecting cities. Europe seems robust for 1955 and the talk is that with more free time for the working man, and new travelers with new leisure, hitting the high road over the Grand-Tour trail something has to give somewhere. Those who know the Near East look for the spillover out there, especially with the virile campaigns being conducted by Egypt and the continuing interest in Israel. But certain it is that many experienced trav-

The ONLY TRAIN

to SAN FRANCISCO

with 5 VISTA-DOMES!



The most talked-about train in the country!

California Zephyr

CHICAGO TO SAN FRANCISCO
via Denver and Salt Lake City

Travel through the heart of the Colorado Rockies, across the High Sierra and down the entire length of Feather River Canyon during daylight hours. Vista-Dome chair coaches and luxurious Pullman accommodations. Money-saving Family Fares. (Through Pullman New York—San Francisco).

WESTERN PACIFIC

For California Zephyr folder, write Dept. 101, Western Pacific, 526 Mission St., San Francisco 5

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LEARN TO SPEAK

•FRENCH
•GERMAN
•ITALIAN
•SPANISH

with Funk & Wagnalls' new language books

Only $2.50 ea.

Based on the tremendously successful "Natural — conversation" method, these books start right out with basic sentences about lodging, food, transportation, etc. You'll be delighted at how quickly the carefully integrated lessons enable you to understand and be understood in the language of your choice.

New French Self Taught
New German Self Taught
New Italian Self Taught
New Spanish Self Taught

FUNK & WAGNALLS

Egypt

CROSSROADS OF THE WORLD

Ask your Travel Agent or

Khedivial Mail Line

Stockard & Company Inc.
Agents
17 Battery Place
New York 4, N. Y.

FREIGHTER TRAVEL

Ford's Official Freighter Travel Guidebook describes hundreds of LOWER COST TRIPS on passenger-carrying freighters from most U.S. seaports to all parts of the world. Shows where they go—how frequently they sail—how long voyage takes—describes passenger accommodations—shows passenger fares—ports of departure, addresses of steamship lines, etc.

Used and recommended by steamship lines and travel agents everywhere. 96 pages, 6 by 9 in., 24 illustrations.

Mail $2 today for latest edition postpaid.

KENNETH FORD, Publisher, Dept. A.
2031 Glendon Ave. Los Angeles 25, Calif.

CROW'S NEST TRIPS
8th summer
2 auto trips 1955—Trip "S", Britain, Ireland, Scandinavia; Trip "C", Continental Europe —One study trip: Study-Tour to Spain, $500 N. Y. to N. Y.
7326 Germantown Ave., Philadelphia 19, Pa.

elers will be working their way into that new land of excitement—Africa.

Hollywood, Hemingway, Ruark, and the Mau-Mau have given the Dark Continent a new light. "Mogambo," "The Ivory Hunter," and "King Solomon's Mines" stirred all kinds of imaginations. If Ava Gardner can do it who can't? If an all-girl safari can safari why not? Strangely enough, the Mau-Mau trouble only served to glamorize those two words "Nairobi, Kenya" day after day.

Says Alfred de Kupsa, African expert for the Haley Corporation, which now offers foreign independent tours in the veldt and the bush, "It was the same during the Berlin airlift. The demand for trips to Berlin skyrocketed. But in this case, take my word for it, Africa is safe. We'd be cutting our own throats otherwise." As for the larynx of the tourist, *ça va sans dire.*

Anyway, the tourist is off to South Africa, to Kenya, to the Congo, to the Hlu-Hlu-We (shloo-shlooee) to see the last of the white rhinos. He's off to the Congo to see the giant Watusi. He's off to see the pigmies and to hear how they cover themselves with elephant dung and lie down by a tree trunk placed across an elephant path. And when the elephant comes, sniffing naught but elephant dung, and raises a foreleg to cross the trunk, a little dung-covered man slits the leg tendons. When the elephant sinks in front and involuntarily raises a backleg the second little man slits the tendons back there. After that it's easy.

Well, the Pitti Palace was never like this, but it makes a great story in Emporia or Central Park West, and SAS has laid on an African expert named Olle Nyman who deposes and says that it can be done for $20 a day renting your own car. For another $1.50, the cost of parking a car for two hours in New York City, you can hire a driver who speaks Swahili and enough English to call you *bwana* or *memsahib,* as the case may be.

—HORACE SUTTON.

IN 1953 twenty-four-year-old **James A. Van Sant,** a graduate student at Washington University, St. Louis, visited Japan and Korea, courtesy the U.S. Army. Heading for a Buddhist temple near Pusan last spring, he saw the Korean workman whose picture has won for him a fifteen-day trip to Europe—his first.

Photo Prizewinners

GRAND PRIZE

(Fifteen-day holiday for two in Europe via Pan American World Airways)

JAMES A. VAN SANT, Fulton, Mo.: Color picture Korean workman in Tongnae, Korea.

SECOND PRIZE

(8mm Cine-Kodak and a Kodascope projector)

MISS THEODORA J. GIBERT, San Carlos, Calif.: Color picture of a street scene in Lucerne, Switzerland.

THIRD PRIZE

($200 *Gift Certificate*)

JOHN H. HUSSELMAN, Ann Arbor, Mich.: Color picture of Sutro Park, San Francisco.

FOURTH PRIZE

($100 *Gift Certificate*)

JAMES MARSHALL, New York, N. Y.: Color picture of a school assembly in Alipore, India.

FIFTH PRIZE

($100 *Gift Certificate*)

PAUL SMITH, Rockport, Mass.: Color picture of stairway in Wells Cathedral, England.

SIXTH PRIZE

($100 *Gift Certificate*)

MISS DAGMAR HANSEN, Freeport, Ill.: Color picture of sea gull on Vancouver ferry.

FINALIST PRIZES

($50 *Gift Certificates*)

Frank J. Ollinger
Philadelphia, Pa.
Color picture, Benares, India.

Miss Virginia Gogota
Detroit, Mich.
Color picture, Hong Kong.

W. Lawson Jones
San Francisco, Calif.
Color picture, Devonshire.

James D. Brasch
Hamilton, N. Y.
Color picture, Lake Lucerne.

FINALIST PRIZES

($25 *Gift Certificates*)

James Marshall
New York, N. Y.
Black-and-white picture, Karachi.

D. E. Wilson
Copenhagen, Denmark.
Color picture, white church, Denmark.

George C. Miller
APO, San Francisco.
Color picture, Thailand.

Nicholas Repanes
New York, N. Y.
Black-and-white picture, Taxco, Mexico.

E. Joseph Koberstein
Madison, Wis.
Black-and-white picture, Vatican City.

Miss Nan Jones
Lakewood, O.
Color picture, Istanbul.

Miss Dorothy Feir
Laramie, Wyo.
Color picture, Huntington Estate, Pasadena.

Samuel Baum
New York, N. Y.
Color picture, Niagara Falls.

Miss Marjorie Nicol
Millburn, N. J.
Color picture, Peru.

Mrs. Ruth Weihrich
Buffalo, N. Y.
Black-and-white picture, Visp, Switzerland.

Arthur Diggie
Kankakee, Ill.
Black-and-white picture, Egypt.

Mrs. Arthur B. Hatcher
Port Chester, N. Y.
Color picture, Seville.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Lester S. Steinberg
Levittown, N. Y.
Color picture, Monhegan Island, Maine.

Charles E. Tatspaugh
Santa Monica, Calif.
Color picture, Palma Cathedral.

Mrs. Eva Garson Levy
New York, N. Y.
Black-and-white picture, Jerusalem children.

Edward J. Pease
Bloomington, Ill.
Black-and-white picture, Japanese mother and child.

W. M. Jillson
Haverford, Pa.
Color picture, Delta Dam, Cairo.

HONORABLE MENTIONS

Alabama

Miss Mary Proctor
Montgomery, Ala.
Color picture, Ponte Vecchio.

Arizona

Robert S. Fouch
Tempe, Ariz.
Color picture, Oak Creek Canyon.

Cathalene D. Mersen
Tucson, Ariz.
Color picture, Mexico.

Albert Milgrom
Whipple, Ariz.
Color picture, Strasbourg.

Arkansas

Dr. Gordon P. Oates
Little Rock, Ark.
Color picture, Tijuana.

California

Miss Judith Chaffey
Oakland, Calif.
Color picture, Toluca.

Alan J. Glasser
Los Angeles, Calif.
Color picture, Venice.

Flora J. Gorman
Sausalito, Calif.
Color picture, Guanajuato.

Dale Hays
Berkeley, Calif.
Color picture, Kyoto.

Chalfant Head
Los Angeles, Calif.
Color picture, Surrey.

Miss Helen M. Herney
Los Angeles, Calif.
Color picture, Vienna.

Stephen James
Santa Monica, Calif.
Color picture, Hong Kong.

Roscoe W. McGuire
Los Angeles, Calif.
Color picture, Kobe.

Hawthorne Mills
Berkeley, Calif.
Color picture, Majorca.

Miss Allene Rider
Arcadia, Calif.
Color picture, Death Valley.

Miss T. Steele
San Francisco, Calif.
Color picture, Canterbury.

Donald Teague
Carmel, Calif.
Color picture, Venice.

George H. Weber
San Francisco, Calif.
Color picture, Port-Bandi.

Mrs. George C. White
San Francisco, Calif.
Color picture, Gondolier.

George B. Worthington
San Diego, Calif.
Color picture, Seville.

Connecticut

David Braaten
Norwich, Conn.
Color picture, Red Square, Moscow.

Miss Barbara Church
Norwich, Conn.
Color picture, Naxcala, Mexico.

District of Columbia

Mrs. Robert F. Black
Washington, D. C.
Color picture, Mexico.

Albert C. F. Westphal
Washington, D. C.
Color picture, Viet Nam.

Florida

Mrs. Duronda Koenig
Miami, Fla.
Color picture, Benares.

Georgia

Maj. Richard K. Delaune
Columbus, Ga.
Color picture, Japan.

Illinois

J. J. Kaiserman
Paris, Ill.
Color picture, Manhattan skyline.

Miss Carol Kroening
Maywood, Ill.
Color picture, Berchtesgaden.

Charles F. Reed
Downey, Ill.
Color picture, Oregon.

Miss Teresa Reese
Chicago, Ill.
Color picture, Guanajuato.

Gerhart Schild
Chicago, Ill.
Color picture, Dinkelsbuehl.

Erwin Weise
Urbana, Ill.
Color picture, Wurtenberg.

Iowa

M. E. Swartz
Des Moines, Iowa.
Color picture, Chichicastenango.

Maine

James S. Coles
Brunswick, Maine.
Color picture, Navajo shepherd.

Maryland

E. F. Creagh
Bethesda, Md.
Color picture, New York.

Walter E. Rhodes, Jr.
Baltimore, Md.
Color picture, turkey flock.

Massachusetts

Rev. S. C. V. Bowman
Orleans, Mass.
Color picture, Canterbury.

Kirtley F. Mather
Newton Centre, Mass.
Color picture, Brittany.

Miss Elinor A. Osborn
Boston, Mass.
Color picture, Austria.

Robert H. Purdy
Boston, Mass.
Color picture, Arajuez.

Mrs. Elaine Rosenfeld
Chestnut Hill, Mass.
Color picture, Haiti.

Miss Margot Sproul
Cambridge, Mass.
Color picture, sunflowers.

Robert S. Wolley
South Weymouth, Mass.
Color picture, Provincetown.

Michigan

Dr. Edith M. A. Kovach
Detroit, Mich.
Color picture, Gaylord, Mich.

Herbert Saylor
Lincoln Park, Mich.
Color picture, Black Canyon, Col.

Minnesota

Henry H. Cowie
St. Paul, Minn.
Color picture, Majorca.

Missouri

Dr. Kenneth I. Brown
St. Louis, Mo.
Color picture, Lake Michigan.

New Jersey

Vernon A. Bunce
Orange, N. J.
Color picture, Paris.

(Continued on next page)

"All his travel books can be enjoyed beforehand, on the way, and afterwards."
—N.Y. Herald Tribune

Travel writer by profession, Sydney Clark records with accuracy not only facts about money, transportation, hotels, etc., but traditions and backgrounds that make cities real and people come alive. His volumes are tapestries of history, personal experience and present-day description; invaluable for their comprehensiveness, delightful as literary experiences.

Books by Sydney Clark:
"ALL THE BEST" IN

- **The Caribbean,** $3.75
- **South America, East Coast,** $4.95
- **South America, West Coast,** $4.95
- **Central America,** $3.50
- **Cuba,** $3.50
- **Mexico,** $3.50
- **France,** $4.00
- **England,** $4.50
- **Scandinavia,** $4.95
- **Hawaii,** $4.00
- **Holland,** $4.00
- **Switzerland,** $4.00
- **The Mediterranean,** $4.95
- **Italy,** $4.95
- **Spain and Portugal,** $4.95
- **Today in Cathedral France,** $3.75

All volumes with maps and illustrations

Coming February 14th

Sydney Clark has spent 10 months of fresh travels and a lifetime of experience to bring you the answers to all your travel questions about 21 European countries, along with special sections on Folk Pageantry, Fairs and Carnivals, Art of the Masters, Modern and Contemporary Art, Gardens and Palaces, Opportunities for Students, Sports for Everyone, Health and Rest Resorts, Cathedrals and Shrines. There's no other book like it!

ALL THE BEST IN EUROPE

With illustrations and maps, $4.95

At all bookstores

DODD, MEAD & COMPANY • N. Y.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

STUDENTS!

YOU CAN AFFORD

A SUMMER ABROAD

* * *

Three Nation Tours
5 big combinations
65 days . . . travel incl . . . $865
Spain • England • France
Italy • Switzerland • Benelux . . .

Yugoslavia, Greece, Turkey, $915

For Europe, African, Israel tours write for free brochure. Buy the complete student travel guide, "Work, Study, Travel Abroad," 1955 ed. 50¢

WRITE: Box 1155

National Student Association
Educational Travel Inc.
48 West 48 St., New York 36, N. Y.
Owned by 300 college student governments

Travel with a purpose? Travel with ATA all over the globe

Seminars, Workshops and Study Tours* on Anthropology, Archeology, Art, Dance, Economics, Education, Folk Arts and Crafts, Geography, Health and Physical Education, History, Languages, Music, Religion, Sociology,

as well as informal cultural tours to 64 countries of Europe, Asia, Africa, & Australia

all-inclusive cost from $695 to $2795

*undergraduate, graduate & in-service-credit offered on most projects

For detailed information, ask for our bulletin No. 18S

Association for Academic Travel Abroad, Inc. (non-profit)
40 East 49th Street—New York 17, N.Y.

TOUR

Europe

65 DAY GRAND TOUR

Limited Group—Sailing Late June
Visiting 10 Countries, 8 Capitals
Leisurely tour—First Class Throughout
ALL inclusive, by sea, $1380.00
53 DAYS BY AIR from $1195.00

64 DAY STUDENT TOUR

Limited Group—Sailing Mid-June
Visiting 12 Countries, 8 Capitals
Conducted, First Class Land Arrangements
Tourist Sea, all inclusive $995.00
Write for free descriptive folder

Trans-Atlantic Tours
402 Concord St., Framingham, Mass.

New Mexico

Mrs. H. W. James
Silver City, N. M.
Color picture, Bodh Gaya, India.

New York

Harold Arrigoni
New York, N. Y.
Color picture, Bar Harbor.

Mrs. Robert P. Bayard
Rockville Centre, N. Y.
Color picture, Bali.

L. J. Brooks
Long Island City, N. Y.
Color picture, Agra, India.

Miss Jeannette B. Carpenter
Syracuse, N. Y.
Color picture, Amsterdam.

Mrs. Philip N. Chase
APO, New York.
Color picture, Worthersee.

Mrs. D. A. Dorsey
Great Neck, N. Y.
Color picture, Patzcuaro.

Randle Elliott
Hope Farm, N. Y.
Color picture, Ketchikan, Alaska.

Harold Fields
New York, N. Y.
Color picture, Rocky Mountains.

Miss G. C. Forrester
Niagara Falls, N. Y.
Color picture, Manhattan Skyline.

Alvin Gehrke
Chittenang, N. Y.
Color picture, Atlantic Ocean.

Miss Fil Giuliano
Brooklyn, N. Y.
Color picture, Genoa.

Dr. Stanley Golden
Brooklyn, N. Y.
Color picture, Sun Valley.

Sherman P. Haight
New York, N. Y.
Color picture, Damascus.

Francis P. Hugar
Williamsville, N. Y.
Color picture, Hong Kong.

Col. Milton A. Lowenberg
Scarsdale, N. Y.
Color picture, Kyoto.

Mil Lubroth
New York, N. Y.
Color picture, Paris.

Alan Melniker
New York, N. Y.
Color picture, Copenhagen

Frank C. Norman
Elmhurst, N. Y.
Color picture, Cordoba, Mexico.

Mrs. L. E. Norris
Staten Island, N. Y.
Color picture, actress, Tokyo.

Lester Polakov
New York, N. Y.
Color picture, Salzburg.

A. Raskin
New York, N. Y.
Color picture, Zugspitze, Germany.

John Rather
New York, N. Y.
Color picture, Nice.

Mrs. Frances Rosenbaum
New York, N. Y.
Color picture, Egypt.

Gene Rossides
New York, N. Y.
Color picture, Propylaea.

L. F. Rybicki
New York, N. Y.
Black-and-white picture, St. Peter's.

David Siskind
New York, N. Y.
Color picture, Rhinebeck.

Jules V. Speciner
New York, N. Y.
Color picture, Colorado River.

Mrs. Beulah C. Van Wagenen
New York, N. Y.
Color picture, Egyptian gleaners.

Herbert C. Weihrich
Buffalo, N. Y.
Color picture, Signpainter, Switzerland.

Joseph C. Zavatt
Cedarhurst, N. Y.
Color picture, Porto, Portugal.

North Carolina

Chaplain E. V. Lyons, Jr.
Swansboro, N. C.
Color picture, Korean children.

Ohio

Miss Harriet Dieter
Columbus, Ohio.
Color picture, Banff.

D. N. Hanchette
Cleveland Heights, Ohio.
Color picture, Pelicans, St. Petersburg.

W. H. McGaw, M. D.
Cleveland Heights, Ohio.
Color picture, Toledo, Spain.

Roderick Peattie
Columbus, Ohio.
Color picture, Kano, Nigeria.

Mrs. Ruth Peattie
Columbus, Ohio.
Color picture, Urundi, Central Africa.

Oklahoma

James A. Westphal
Tulsa, Okla.
Color picture, Veracruz.

Oregon

E. D. Sandvig
Portland, Ore.
Color picture, Colchagua, Chile.

Pennsylvania

F. H. Fenton, Jr.
Philadelphia, Pa.
Color picture, Taxco.

Miss Elisabeth Hertz
Philadelphia, Pa.
Color picture, Yellowstone Park.

Allan D. Ramsay
Lansdowne, Pa.
Color picture, Union Station, Chicago.

George E. Seiden, M. D.
Philadelphia, Pa.
Color picture, Venezuela.

John van Steenwyk
Ambler, Pa.
Color picture, Utrecht.

Texas

Dr. Robert E. Vigus
Wichita Falls, Texas.
Color picture, Taj Mahal.

Virginia

Miss Margaret C. Davis
Lexington, Va.
Color picture, Ostend.

George W. Kahler
Arlington, Va.
Color picture, Eiffel Tower.

B. B. King
Vienna, Va.
Color picture, Segovia.

Eric M. Lipman
Richmond, Va.
Color picture, Guatemala.

Comdr. Henry W. Murphy
Falls Church, Va.
Color picture, Festa de Piedagrotta.

Washington

Margaret J. Hildebrant
Richland, Wash.
Color picture, North Head.

Wisconsin

Thomas E. Baumgartner
Eau Claire, Wis.
Color picture, Jackson Hole, Wyo.

Ethel E. Hagen
Milwaukee, Wis.
Black-and-white picture, Lake Patzcuaro.

Canada

Hilda L. Dullege
Montreal
Color picture, North Hatley, Quebec.

Peter R. Lewis
Toronto
Color picture, Edinburgh Castle.

France

Fernando Puma
Paris
Black-and-white picture, Southern France.

Greece

William R. Compton
Thessaloniki
Color picture, Kastoria, Macedonia.

All the events listed on the calendar pages were selected by Robert Meyer, Jr., author of "Festivals U.S.A." and "Festivals Europe."
Although most of the dates are firm, some changes are apt to be made.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

For tourists . . For students
No faster way to speak

FRENCH SPANISH ITALIAN GERMAN

ALSO SWEDISH, RUSSIAN, HEBREW, JAPANESE.

Take along a Dover "Say It" book for each country you plan to visit—just as more than 500,000 travelers have done in past four years. No faster way to pick up a foreign language. Complete INDEX makes 1000 basic phrases instantly available. (These are *the only pocket-size* phrase books with this valuable feature.) Edited and recommended by faculty members at Columbia, Barnard, Cornell, and other leading colleges. Phrases cover shopping, dining out, making reservations, traveling, emergencies, etc. Easy-to-use pronunciation guides. 128 pages. Paperbound.
EACH "SAY IT" BOOK, 50¢

NEW! 1955 MONEY CONVERTER
AND TIPPING GUIDE FOR EUROPEAN TRAVEL

Sensible tipping practices and currency rates for 21 countries. Can save average traveler $50-$100. Pictures of coins, tables of comparative times, unofficial rates, passport and customs information, etc. Ed. by Charles Vomacka. 128 pages. Paperbound. 65¢

HOW TO ORDER: Send remittance to Dover Pub., Dept. LAN 1, 920 B'way, N. Y. 10, N. Y. Add 15¢ to total order for postage and packing. MONEY RETURNED IN 10 DAYS IF NOT DELIGHTED.

SEEKING ADVENTURE . . .

NEW INTERESTS?

In the fall another group of men and women fifty-five and over will embark on a nine-month period of creative living designed to build new interests for their leisure years, at Cold Spring Institute in the Hudson highlands. Entrance requirements: Good health and a college background or equivalent. Cost is moderate. For illustrated brochure, other literature, write

COLD SPRING INSTITUTE
Cold Spring-on-Hudson, New York
Sponsored by the Walt Foundation, Inc.
a non-profit organization

THE BUREAU OF UNIVERSITY TRAVEL
13 Boyd St., Newton, Massachusetts

Founded in 1891 to conduct foreign tours for intelligent travelers under the friendly inspiring guidance of well-known American scholars, the Bureau operates as a non-profit education foundation. Thousands of Americans have taken advantage of our services. In addition to a carefree, happy vacation our patrons enjoy a stimulating cultural adventure. Write for announcements, full information, itineraries, etc. WINTER, SPRING & SUMMER TOURS.

JAZZ RECORDS FEATURE

BEST ISSUES OF 1954

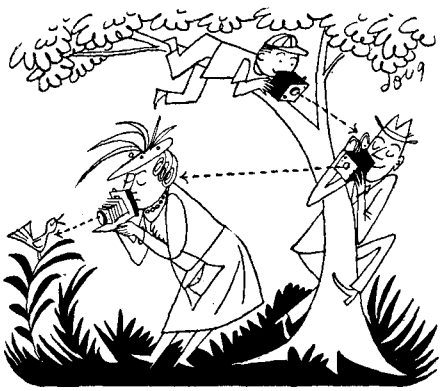
Special Features, Articles, Checklists

COMING

MID-MONTH

RECORDINGS SUPPLEMENT

The Saturday Review—January 15



Expert Tips for Amateur Photographers

• • Many people forget complementary colors. They will photograph rose-colored objects in front of orange backgrounds—colors that clash. Keep in mind the simple primary colors and their complements: red and green, yellow and purple, blue and orange—generally. Of course, there are many gradations in hues, but the more complementary colors you use the more vibrant the picture. An especially happy combination is golden or flesh tones against a blue sky.

• • Usually people tackle a picture with the last thing first. They say, "Oh, here's a beautiful picture," and they look through the finder and set the distance. Then they put the camera down and set it for light and speed, and by the time they raise their camera the picture is gone. When traveling have your camera with you at all times and set it for speed and light in advance so that if the picture is to be a candid shot you have only the focus to attend to. The same holds true when snapping your friends. You never know what is going to happen, and you won't lose so many fine pictures.

• • The small flashbulbs and lightweight speed lights have enlarged the field of photography on those dark days that you're apt to get in off-season travel. The overcast day causes a bluer picture; the flash heightens complementary colors and flesh tones; result: a more dramatic photograph.

• • Use the flash also to lighten the black shadows on faces in the tropics, where you have a brilliant sun and light background. With the flash you can shoot against the sun, and your subjects won't squint.

• • Many travel pictures pay attention only to the foreground. A good picture combines interest in both foreground and background. —I. D.

TRY **CORTINA'S** SHORT-CUT TO

MORE MONEY | NEW CAREER | TRAVEL FUN

MAIL COUPON FOR

FREE RECORD

START SPEAKING

SPANISH or FRENCH

ALMOST OVERNIGHT!

MAIL coupon for two-sided, non-breakable record and sample lesson. BOTH FREE! Listen as native instructor speaks to you on record. Let your eyes follow words in sample lesson at same time. Before you realize it, you'll be "chatting" whole sentences in your new language—you gain *a perfect accent* (that's all you hear!). You don't learn grammar "the hard way": YOU PICK IT UP IN CONVERSATION.

MAIL COUPON NOW. There are no "strings" to this offer. But it may end soon. Hurry! Rush coupon with 25¢ to help cover cost of special packing, shipping. We'll also send FREE book describing full Cortina course. No obligation.

Also: GERMAN ITALIAN RUSSIAN JAPANESE BRAZILIAN

CORTINA ACADEMY
Originators of Phonograph Method
Dept. 831, 136 W. 52nd St., N. Y. 19

MAIL AT ONCE FOR *Free* RECORD

CORTINA ACADEMY, Dept. 831, (Est. 1882)
136 W. 52nd Street, New York 19, N. Y.

Please send me a FREE Sample Record and lesson in (check one)

☐ SPANISH ☐ FRENCH ☐ RUSSIAN
☐ GERMAN ☐ ITALIAN ☐ JAPANESE
☐ BRAZILIAN and complete information about the full Cortina Course. Enclosed is 25¢ (stamps or coin) to help cover the cost of special packaging, shipping.

Name .....
Address .....
City .....Zone...State.....

You won't miss a thing
with these two books by
ROBERT MEYER, Jr.

Festivals Europe

"A really useful book for planning trips abroad." — *Pasadena Star News.* Covers 600 festivals in 21 countries. $4.00

Festivals U.S.A.

Complete information on 1200 festivals. 2nd printing. $4.50

Both illustrated and indexed.

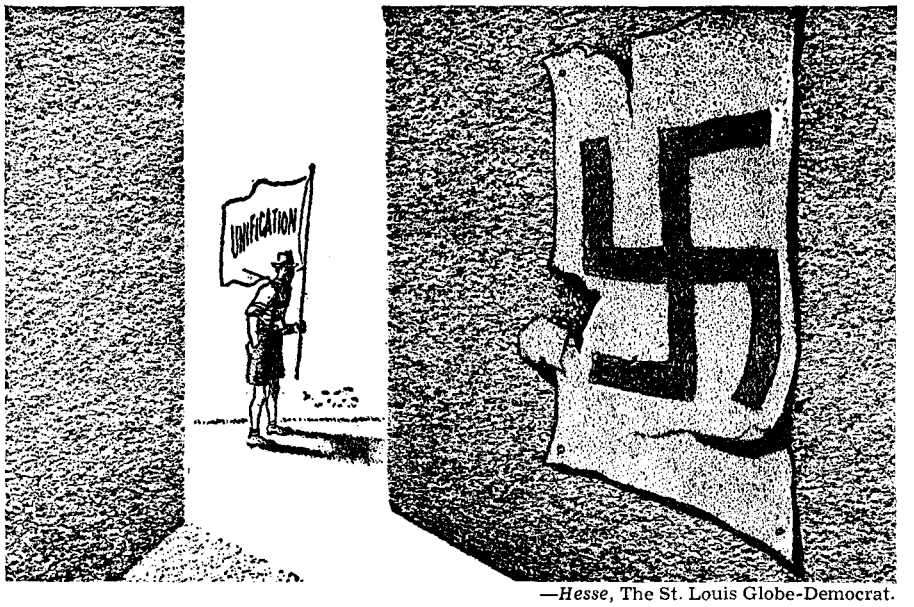
At all bookstores

IVES WASHBURN, Inc., 55 Fifth Ave., N. Y. 3

UNUSUAL TRIPS TO EUROPE
From the Norwegian Fjords to Spain

Languages—Fashion—Art—Music Festivals
From $590 **Write for Folder**
For Groups and Individual Itineraries
LABORDE TRAVEL SERVICE, INC.
Sponsored by the Cooperative Bureau for Teachers
1776 Broadway, New York 19, N. Y. CI 5-4646

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



—*Hesse*, The St. Louis Globe-Democrat.

"In the Back Alleys of Berlin."

One Prussian's Story

"Fragebogen" ("The Questionnaire"), by Ernst von Salomon *(translated by Constantine FitzGibbon. Doubleday. 525 pp. $6), is the autobiography of a more or less typical middle-aged Prussian, that has been a best-seller in Germany, and the subject of much controversy in Britain. Frederic Morton, who reviews it here, has been a close student of the German scene since World War II.*

By Frederic Morton

WHEN I visited Germany in 1951 Ernst von Salomon's "Der Fragebogen" blossomed in all book-store windows and agitated all reviewing columns. On a second visit in 1953 many other works had strutted into and vanished from the literary *Lebensraum*, but the cover of "Der Fragebogen" still shone from the display racks, the public still bought it by the thousands, and the reviewers, hostile or friendly, had made it into a critical standard of reference.

Now "Der Fragebogen" continues its career in this country, under different but intriguing circumstances. The publishers' praise on the dust jacket consists mostly of apology; the "quotes" used attack rather than support the book; the translation, though technically competent and idiomatically accomplished, somehow smothers the brutal elegance of the German original, making it seem like a war documentary done in rainbow technicolor and set to fairytale music. And, in a grammatical effort to mitigate "Der Fragebogen," the definite article appears to have been removed from the title of the American edition.

Yet the book retains its pathogenic significance. Essentially it is Herr von Salomon's political autobiography, written in the form of indignant answers to the *Fragebogen* (questionnaire) served by the Allied Military Government on Nazi suspects. What distinguishes these retorts is a candor not only unflinching but, one surmises occasionally, not unembellished. Herr von Salomon brandishes his honesty-about-the-past with a braggadoccio piousness. He wears the blackjack like a wedding ring.

Also underlining the importance of the volume is the identity of the author. Herr von Salomon is an arch-Prussian, an ethnic group whose continued victimization-by-slander his work is likely to insure. As a German writer and intellectual of note he was one of those many non-Party members who, through an attitude that can best be described as enthusiastic passivity, facilitated the coming to power of the Party.

To Americans such a *curriculum vitae* may read like the history of a disease, but to Herr von Salomon it makes a touching story. He relates his life as junior Junker in Kiel, as cadet in the Kaiser's Military Academy. The end of the First World War cheated the sixteen-year-old Salomon of the big-time battlefield. He sought a substitute fighting in the so-called *Freikorps*, a volunteer band organized in the early Twenties to kill Slavs in the Baltic and in Silesia. The *Freikorps* was a kind of Groton to future Storm Troopers. In Herr von Salomon's case, however, it led to his membership in a less internationally renowned but still effective outfit: He joined the conspiracy which assassinated Walter Rathenau, the Jewish Foreign Minister of Germany in 1922. The details of this prank are somewhat slurred over (though Herr von Salomon refers to it now and then, with affectionate self-satire, as a picturesque excess of youthful spirits), but his long imprisonment is rendered with wit and relish.

After his release he was again—this time, he thinks, innocently—linked with some little bombs bandied about in Schleswig-Holstein. A second Gethsemane in jail followed which Herr von Salomon used prosperously to write a best seller about his *first* arrest. In fact, his literary activities began to pay off so well that subsequent to the Nazis' assumption of power he became one of the highest-salaried scenario-writers for UFA, the official German film studio.

MANY interesting tidbits grace these pages. Herr von Salomon's judgment of the Führer's water colors; Eva Braun's supply of silk stockings in war time; the difficulty of making "Heil Hitler" sound like a natural greeting in moving pictures, and so on.

But still more fascinating is the author's explanation of his unstinting support of the German war effort and his refusal ever to listen to the BBC: "We must win the war, *then* make it our duty to rid ourselves of the National Socialists." Or Herr von Salomon's metaphysics of anti-Nazi resistance: according to him every attempt to aid the foes or victims of Hitlerism only aggravated their plight. Therefore, ". . . since in these circumstances all action is crime, all that remains is to do nothing. It is at any rate the only decent course."

If this constitutes Herr von Salomon's *apologia pro patria sua* a quarter of a million Germans have so far bought it. It makes useful reading for Americans, too. I especially recommend "Fragebogen" as airplane literature to John Foster Dulles on one of his flights to Bonn.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Surrealist City

***"The Dancing Bear," by Frances Faviell** (W. W. Norton. 246 pp. $3.50), is an English woman's account of what she observed in Berlin in 1946, soon after the former German capital was partitioned among the World War II allies. Doris Peel, our reviewer, wrote of her observations in postwar Germany in "The Inward Journey."*

By Doris Peel

WHEN Frances Faviell, the artist wife of a British major, joined her husband in Berlin in 1946 she came to a devastated, melodramatic city, as morally bizarre as it was physically surrealist. On the skeletonesque streets people fainted from hunger; in the nightclubs of the Kurfürstendamm she found a feverish, in-a-vacuum kind of gaiety. The black market was at its height—a game for the conquerors, unscrupulously played; a desperate necessity for the semi-starving population. There were the daughters of even respectable bourgeois families (the Russian rapings still only a pace behind them) now coming to barter-terms with American and British soldiers. And there were the hapless leftovers from the Hitler Youth, with their "long hair, pallid faces, and too bright sunken eyes," embittered, lost, unwanted, and unanswered.

"The Dancing Bear" is the official emblem of Berlin. Miss Faviell uses the phrase as the title for the most intimate account we have yet had of that brief, outlandish period in the city which preceded the incisive partition of Germany into East and West. It is Berlin at the level of personal relationships: without a Rias or an Ernst Reuter, without politics, espionage, or official propaganda. And the chief value of the record, as well as its very great poignancy and appeal, derive from the fact that Miss Faviell, in spite of her Occupation status, had the initiative, the imagination, and the grace of heart to break clear of all hindrances and make her own contact with Berliners themselves.

She came to Germany, she writes, prepared to hate Germans, "wanting vengeance for the loss of many friends, and for our own Chelsea home, which had been blitzed. I and my unborn son had lain in its ruins." But she found when confronted by that wholesale havoc, of human lives as well as of an outer city, that she could feel only a horror soon matched by compassion.

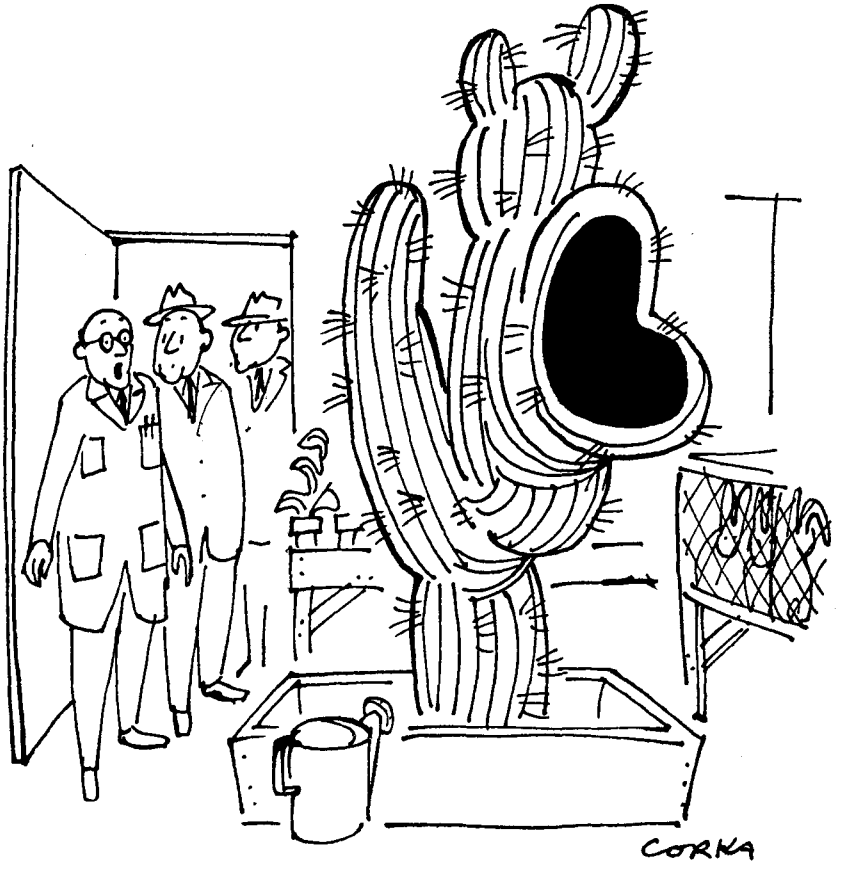
One suspects that Miss Faviell would prove in any case a rather poor hater. Her response to other people is too lively and warm; her concern for their complex plights too deep. And it is because of this fact—because she is an observer so humane and civilized—that one is surprised she didn't feel, at any rate in retrospect, a need to explore further into reasons and causes.

The failure to prescribe a solution for "the German problem" is, heaven knows, understandable enough. The reluctance to pass judgment has much to be said for it. But one would suppose that after experiencing the effects so intensely the author would have felt impelled to ask a sharper set of "why's." To the Berlin family that constitutes her main story she brought a graciousness, a fairness, and a steadfast concern that would be a bright gift anywhere. But it is clear that to Fritz, the embittered young son (who in the end goes over to the Communist side), and to Max the cousin (who a little too patly completes the symbolism by turning neo-Nazi) kindness was not enough. And the reader is left wondering at several points if Miss Faviell, for all her fine sensibility, ever fully grasped those tangled minds.

Her Altmann family, however, is authentically portrayed—especially Ursula, the older daughter: vivid, resilient, disreputable by the standards of a stable society but with a bitter kind of gallantry at the core of her cynicism—as is much of their unique and high-strung city. The violent paradoxes are here; the hardihood and irony of the people themselves.

THE present reviewer finds missing one main ingredient: the pride of West Berliners. A pride summed up in the figure of Reuter, and consolidated by the tremendous experience of the Airlift. Nor is there any inkling in this record of the generation now succeeding the Fritzes and the Maxes—the students at the Free University, for instance, who never having known the intoxication of a heyday are facing their world with a remarkable degree of balance.

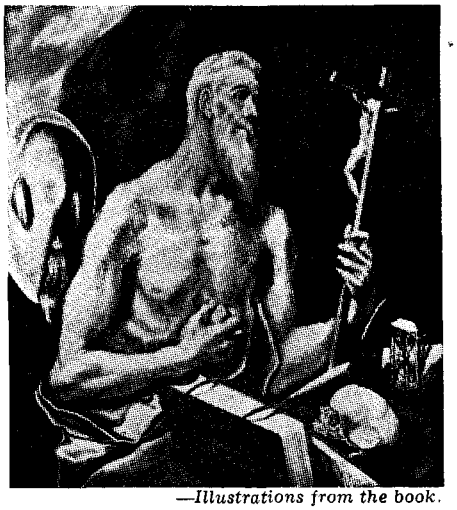
"The Dancing Bear" isn't a book for those who like their enemies, past or current, handily simplified. But it should be read with profit by anyone concerned with what happens to human beings after total war.



"And this is Professor Hillis's laboratory. He has been working on a carnivorous cactus—Hillis! Where are you, Hillis?"

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Between Sicily and the Skagerrak



—Illustrations from the book.

El Greco's "St. Jerome as Penitent."

"The European Inheritance," edited by Sir Ernest Barker, Sir George Clark, and Paul Vaucher *(Oxford University Press. 3 vols., 1,340 pp. $16.80), is a synthesis of facts and interpretation by nine distinguished historians, British, French, Dutch, and American. Our reviewer, Paul Farmer, is the author of "The European World" and other works on modern Europe.*

By Paul Farmer

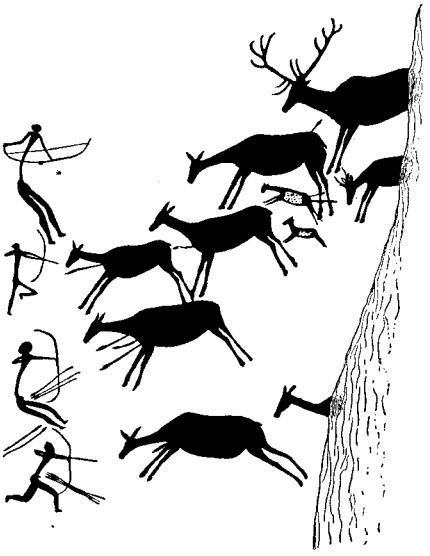
ONE of the widespread superstitions of this credulous modern age is the notion that the cause of world peace is advanced whenever men of different nationalities meet face to face. Then, presumably, they argue out their differences and come to see the other's point of view. Thus we take it as a good omen, when the representatives of both sides in the cold war meet together in the United Nations, to hurl invective at one another and warn the world of the other side's evil purposes.

A similar superstition, much favored by academic people, holds that while no scholar can ever rise above his own patriotic bias, a committee comprising patriotic scholars from several different countries can produce a work free of nationalistic bias. This dauntless optimism has given rise in recent times to a number of enterprises for forming multi-national committees of historians, who are to write books of history that will be acceptable to the peoples of all nations.

The fruit of one such endeavor is the three volumes which Oxford University Press offers under the title "The European Inheritance." The idea of this work was conceived in 1942, at a conference in London to which the British minister of education invited the ministers of education of eight of the Governments-in-exile then established in London. Subsequently a committee of editors was appointed, which entrusted the writing to nine distinguished historians. Five of these were British, two French, one Dutch, and one American.

The editors did much in advance to avert a clash of national passions. For instance, they omitted to invite a German historian to contribute, or a Slav. Thus they avoided some of the problems that might otherwise have arisen in tracing the course of the rancorous struggle between the Germans and the Slavs which raged all through the Middle Ages, as in the modern era. Likewise, the editors avoided the awkwardness that might have arisen had they asked an Asiatic to contribute his views of the European inheritance. And in choosing the man who would speak for the New World they showed tactful discretion in selecting an American who was born in Canada.

What we have here, in short, is a NATO history of Europe. And it's a good one. The chapters on ancient history are especially commendable.



Late Paleolithic or Neolithic painting from Rock Shelter in Southeast Spain.

To be sure, the story becomes a little disappointing as the narrative comes down to modern times, and the conclusion leaves much to be desired. But this is not wholly the fault of the authors. The three volumes can be warmly recommended to the general reader who wishes to add to his library a work which presents—in reasonable compass and readable form—a history of Europe that is based on sound scholarship and conforming to the biases common to the Anglo-American peoples and some of their allies.

THIS does not mean that the American reader will not notice a bias which is not quite his own. For the authors write as Europeans, conscious that Western Europe is now on the defensive, fearful that its age of greatness may be nearing its close. The Slavs, Sir Ernest Barker notes in the epilogue, are presently showing signs that they may have a larger role in the future than in the past. America, too, is challenging Europe's old preeminence, and some of the authors are not pleased with the thought. "The discovery of America was one of the greatest moments in the history of the human race," G. N. Clark observes. "But after it," he continues wryly, "one disappointment followed another."

Yet after reading these three volumes even the most enthusiastic of American patriots must harbor the hope that Europe may yet find new sources of vigor and may add still more to her patrimony before passing it on to her heirs.

This reviewer, who in his time has labored to solve one or two of the minor riddles of history, can not close these remarks without a salute to the author of the chapter on the Roman Empire. When he came to grips with one of the innumerable historical problems that defy solution—it happens to have been the question of why so unpromising a young man as Octavian was transmuted into so capable an emperor as Augustus—he closes the discussion with the simple remark: "There is no worthwhile explanation."

The writing of history will make no further progress until many more scholars learn to follow this humble and courageous example.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Sinful Holy Wars

***"A History of the Crusades," by Steven Runciman** (Cambridge University Press. 3 vols., 1430 pp. $17.50), offers a detailed new account and interpretation of the vast movement that brought the East and West into contact and collision between the eleventh and thirteenth centuries. Professor Richard A. Newhall of Williams College, who reviews it here, is the author of "The Crusades," and other works.*

By Richard A. Newhall

STEVEN RUNCIMAN'S "History of the Crusades" is a timely work, written by a scholar for general readers with enough intellectual tenacity to read three volumes. It is an epic story, well told but not over-dramatized, from which Americans can learn much. Crusading, in name, is part of American life. American attention is increasingly directed towards the Near East. More understanding of Asiatic history with respect to East-West relationships is needed. This work treats the Crusades as part of Near Eastern history. The emphasis is upon the Byzantine Empire, and the basic theme is that the welfare of Christendom depended on that empire's welfare. The political relations between Byzantines and Crusaders, and between both of them and the local Asiatic rulers on their borders and in Egypt provides most of the story, except when the impact upon Western Asia of events farther east makes additional complications.

Readers who think in terms of numbered crusades may have to readjust their ideas. The First Crusade is unique. It merits a volume to itself because it set the basic pattern. Its surprising success created the situation from which later crusading developed. But from the start Mr. Runciman relates this expedition and the principalities it set up to the welter of West Asiatic politics. Such an approach requires a detailed story of Turkish, Armenian, and Egyptian dynastic affairs. This will introduce the reader to many unfamiliar names.

If this seems confusing it should not excite criticism. The situation was confused and remained so for two centuries. The author is merely emphasizing the significant fact that the Crusaders injected themselves into a much divided area during a time of troubles. They become part, but not major part, of the confusion. They set up intrusive, aggressive, alien states, hostile in principle to the neighboring Moslems. But for the latter these were "a festering sore" rather than a serious menace. The kaleidoscopic interplay of local political forces in the Near East preserved a precarious balance of power. In maintaining this balance the Byzantine Empire played an essential role. The Crusader states depended for their existence upon that balance. The Byzantines realized this. So did some of the Crusader princes in Syria. But the ardent soldiers of the Cross did not, nor did the leaders of Western Christendom.

IN OUR present time of troubles we recognize that the viability of small, new states is uncertain. The sentimental ideal of capturing and protecting the Holy Sepulchre was the purpose of crusading. The Latin Kingdom of Jerusalem was the protector. It was a state of doubtful viability. Inadequate manpower made it dependent upon continuous reinforcement from the West. But Westerners, stimulated temporarily by warlike piety, expected to return home after visiting the shrines, and insisted, while in the Holy Land, on fighting infidels no matter what the political situation might be. Often the ones who stayed were unscrupulous, greedy adventurers, younger sons with poor prospects at home, who came to the frontier to seek their fortunes. Their behavior suggests Pizarro's conquistadores. Their activities remind one of fourteenth-century Italian despots. From this group emerged leaders whose capacities varied from realistic statesmanship to frivolous irresponsibility. In addition the Latin Kingdom suffered from "the cruel prank of nature that makes baby girls tougher than their brothers." The problems presented to an exposed, remote, feudal community by frequent female successions and the search for adequate male consorts have the fantastic features of a Verdi opera. To all this the Assassins added a touch of terrorism.

Mr. Runciman is sure to dissipate any romantic notions the reader may have, and who will have guessed even before he gets to "The Summing-Up" at the end that this is an indictment. "There was so much courage and so little honor, so much devotion and so little understanding. High ideals were besmirched by cruelty and greed, enterprise and endurance by a blind and narrow self-righteousness; and the Holy War itself was nothing more than a long act of intolerance in the name of God, which is the sin against the Holy Ghost." Mr. Runciman regards the Crusades as disastrous failures, tragically harmful to Christendom and Western civilization. The facts support his verdict.

—From "A History of the Crusades."

Templar Knights fighting the Saracens—"tragically harmful to Christendom and Western civilization."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Old Syntax in New Languages

"The Classical Heritage and Its Beneficiaries," by R. R. Bolgar *(Cambridge University Press. 592 pp. $8.50), details the influence of classicism between the eighth and sixteenth centuries. Our reviewer, Professor Frederick B. Artz of Oberlin College, is the author of "The Mind of the Middle Ages" and other works.*

By Frederick B. Artz

THE set of principles and methods we call classicism began in the schools and literature of the Hellenistic Age. Here earlier literary models were set for both the training of students and for the formation of writers. Roman civilization followed this same pattern in its schools and in much of its literature. With the barbarian migrations of the fifth century A. D. the knowledge of Greek was all but lost in Western Europe, and with the end of the Roman schools the Latin used was terribly barbarized and much of Latin literature was neglected. In the twelve centuries between 400 and 1600 A. D. Latin Christendom slowly recovered its classical heritage. If the literary and cultural achievement of Greece and Rome be compared to a vast palace, men lived for centuries in a few lower rooms of a structure otherwise abandoned and fallen into ruin. By slow degrees the dwellers below moved upward, and gradually rehabilitated the rest of the structure. By 1600 they had reconstituted the whole, though in their rebuilding they had modified the plan and redesigned the details. Three stages stand out in this process of reconstruction: first the Carolingian Revival of the ninth century, then the Northern French Renewal of the twelfth and thirteenth centuries, and, finally, the Italian and Northern Renaissance of the fifteenth and sixteenth centuries.

In each of these high points in the upward movement of culture a few intellectual leaders, besides taking over ideas from their immediate predecessors, looked back to the original Graeco-Roman sources for ideas that could be used in education, in the professions, and in literature. This long-range exploitation of the past was, according to R. R. Bolgar, conditioned by the pressure of immediate political, economic, and cultural requirements. It was also, the reviewer believes, occasioned by the very human curiosity of scholars, who, in a growingly peaceable and prosperous environment, were looking for what had earlier been written on their specialties. In the ninth century Alcuin's aim was to improve the clarity of Latin writing and to teach men to put more order into their ideas. In the twelfth century, in a time of more political centralization, of increasing town life, and of a higher material civilization, some of the intellectuals reached backward to revive Roman law, Greek medicine, and Aristotelian philosophy, and to remold each to current needs. Finally, in the fifteenth and sixteenth centuries the leaders of culture strove to capture the secrets of the literary style of the ancients and to reform men's lives on the worldly patterns of Cicero and Horace. Every change from the ninth century on generated such a vigorous opposition that the innovators were forced to make compromises with those who wished to hold to the status quo. For example, in the thirteenth and sixteenth centuries the Church set limits to how far changes might go. Thus, Aquinas limited the fullest use of Aristotle and his Islamic commentators so as to harmonize their teachings with Christian dogmas.

This is the heart of what is set forth for the period 700 to 1600 A. D. in this brilliant book, a work comparable in its learning and insight to C. N. Cochrane's "Christianity and Classical Culture," and a work superior in its grasp to Gilbert Highet's "The Classical Tradition." Bolgar's work is thick with new material and, better still, it draws many new diagonals through old subjects. The author's main interest centers in modifications in education, but he branches out to show the basic changes in law, philosophy, medicine, and literature. He even devotes a section to the progress of learning and literature in the Byzantine world. The only significant omissions are the classical influences in medieval vernacular literatures. Such influences for the fifteenth and sixteenth centuries are noted, but "Beowulf," the French "Chansons de Geste," the chivalric romances, and the lyrics of the troubadours, *trouvères*, and minnesingers are ignored. And how could the author avoid mentioning Andreas Capellanus's Latin treatise "The Art of Courtly Love"? It is, otherwise, all solidly reasoned and closely (perhaps too closely) tied up into a synthesis. It assumes an extensive knowledge of political, economic, and cultural history. This is a scholar's book written for scholars. But to anyone interested in the intellectual history of the centuries A.D. 700 to 1600 the book will be a *grande trouvaille.*

Exit Lines

MEN when they are about to die often utter last words. These have a way of becoming significant to those survivors they leave behind them, and Edward S. LeComte has gathered together a gigantic number of them into a volume called **"Dictionary of Last Words"** (Philosophical Library, $5). Here, for what they are worth, are a few:

"Let me go! Let me go!"—*Clara Barton.*

"I am about to—or I am going to—die: either expression is used."—*Dominique Bouhours (grammarian).*

"If you will send for a doctor I will see him now."—*Emily Brontë.*

"Thank God."—*Lady Isabel Burton.*

"A general good-night."—*Thomas Chalmers (Scottish theologian and preacher).*

"I am not the least afraid to die."—*Charles Darwin.*

"Well, I fooled 'em for five years!"—*Joseph Duveen (art dealer).*

"O death, where is thy—"—*Philip Henry (nonconformist divine).*

"Freedom."—*Lucy Larcom (author and educator).*

"I am hot."—*Leopold II of Belgium.*

"I am cold."—*Louis Michel Lepelletier de Saint-Fargeau (politician).*

"We shall meet again!"—*Madame Jeanne Recamier (famous for her salons).*

"Deeply and profoundly."—*Madame de Stael (asked if she thought she would be able to sleep).*

"'Tis well."—*George Washington.*

"I feel better."—*Brigham Young.*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FINE ARTS

Japanese Pattern

"The Floating World," by James A. Michener *(Random House. 403 pp. 63 illus. $8.50), presents in word and text an account of a style of Japanese print that flourished from the seventeenth to nineteenth centuries. Here it is reviewed by Harold Phillip Stern, assistant in Japanese art at the Freer Gallery of Art, Washington.*

By Harold Phillip Stern

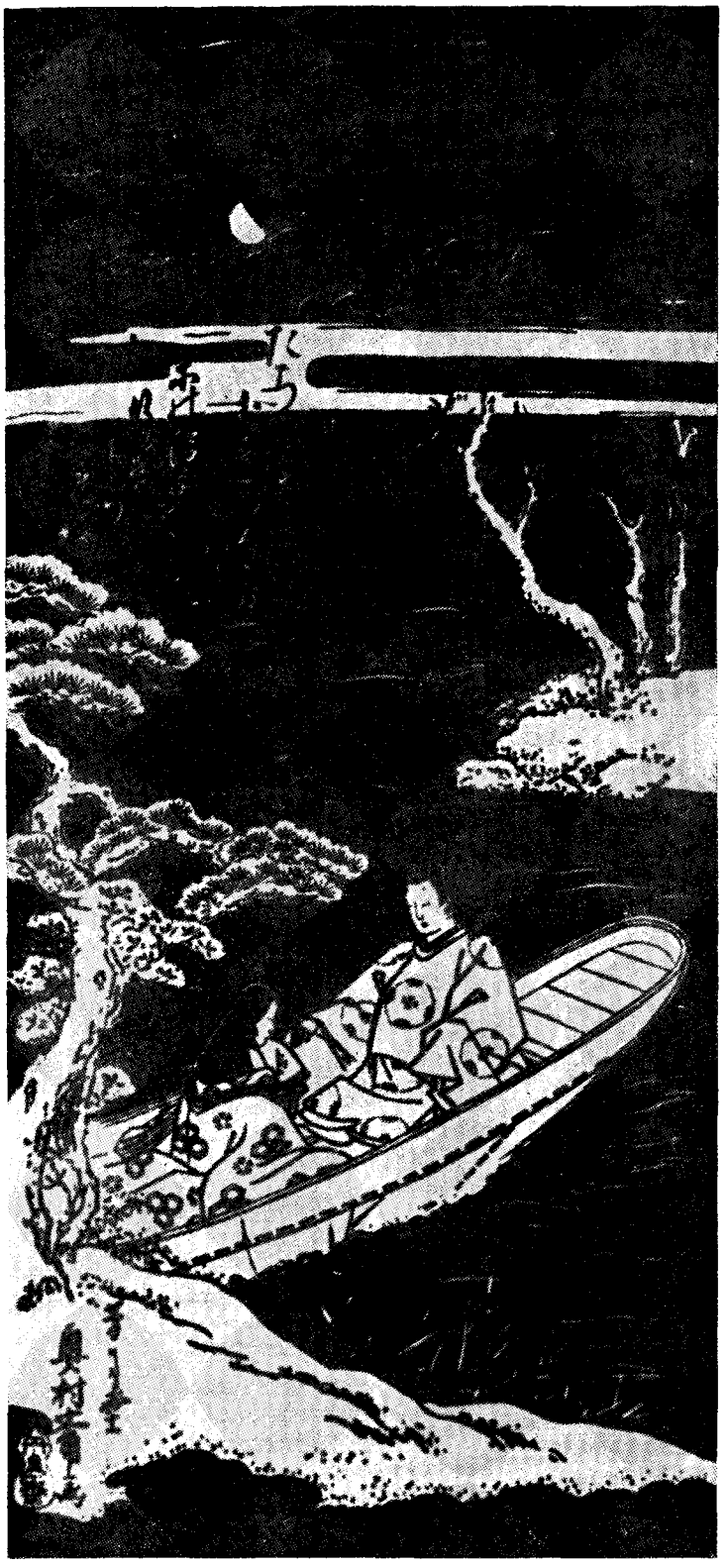
THE SEVENTEENTH century in Japan was marked by the arrival of a school of art known as the Ukiyoe, and it is about this that James A. Michener has chosen to write "The Floating World: The Story of Japanese Prints."

Mr. Michener's sympathy for things Japanese is well attested to by his recent novel "Sayonara." In his latest work he turns from fiction to the world of fact, for the Ukiyoe, or pictures of the floating world, are a historical chronicle of the life and people of Tokugawa Japan (*circa* 1660-1868). That he has written such a survey is important, for it gives us a chance to observe him working in a different and unfamiliar medium. One might well compare it to the time when Shiba Kokan, also known as Harushige and one of the artists he cites, switched from a Japanese Ukiyoe style of painting to a Western oil technique.

Mr. Michener states that he had four objectives in writing this book: (1) to recount the life and death of Ukiyoe; (2) to take note of the great masters; (3) to indicate what happens under government interference (which seems to me to be actually a part of the first); (4) to awaken us to the great treasures in American collections. To achieve this, in addition to the text he provides sixty-three plates, of which forty are in color, a note on prices, a chronological table, brief biographical sketches, and an annotated bibliography.

Mr. Michener tells his story well and is most at ease in describing the birth of Ukiyoe or in relating the romances produced on the Kabuki stage, which provided themes for so many of the prints. He comes to grips with the usual problems of the identity of the artists Kiyonobu I and II, Kiyomasu I and II, and the Kaigetsudo's. He tries to explain "the volcanic eruption" of Sharaku and his sudden disappearance. All these mysteries,

(*Continued on page* 67)



—*From "The Floating World."*

THE ELOPEMENT OF UKIFUNE AND NIO: This print was based on the novel "The Tale of Genji," called by the author of "The Floating World" "one of the most pregnant approaches to Japanese culture, whose final, sedate chapters recount the love of two friends for beautiful Ukifune ('Lady Drifting Boat')." The book's caption gives the following information: *Location:* Art Institute, Chicago. *Size:* 12⅝ x 6. *Signed:* Hogetsudo Okumura Bunkaku ga. *Date:* 1740. *Translation:* The color of the Isle of Tachibana would not change but I know not the destination of this floating boat. *Technical:* Ishizuri-e (stone-printed pictures) are adapted from Chinese techniques *in which* stone carvings were covered with paper which was forced into the incisions and carbon was rubbed over what remained exposed, yielding a white-on-black print. The publisher Masanobu of course used only wood, and used ink instead of carbon.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Seeing Things

ROBERT EDMOND JONES: 1887-1954

THE man speaking, though supposedly worldly and endowed with a fine mind and sharp eyes, had no heart. Literally, no heart at all. He had no name either. But some of the observations he made about our theatre in 1947 to the late Robert Edmond Jones remain as true today as they were then.

"Your theatre," he said in effect, "is filled with uncertainty and is weary in its inner feeling. The insecurity it reflects is not the insecurity of the life that goes on around us, but an insecurity in the body of the theatre itself, an insecurity as to its own nature and its own purposes. There is plenty of ingenuity there, and lots of novelty, and lots of experimentation, of a sort. But the plain truth is that it doesn't deal, either in subject or in form, with matters that truly concern us. I cannot escape the impression that the writers and the producers and the actors and the directors of your theatre have lost their sense of wonder. They prefer the dim view. They ignore our hunger for nobility."

The reason this not unshrewd observer had neither heart nor name was that he never lived except in Bobby Jones's imagination. Bobby had come across a passage in which Walt Whitman, when he was dramatic critic of the *Brooklyn Daily Eagle*, had written, "It would be a curious result—and a profitable one—to take a while to the theatre some man highly educated and knowing the world in other things—but totally fresh to the stage—and let him give his real opinion of the queer sort of doing he would see there." Thinking about this sentence, Bobby, in an essay called "Curious and Profitable," had created the kind of hypothetical visitor Whitman had in mind and taken him as his companion on a tour of our theatres and movies. Inevitably this visitor, while speaking for himself, spoke for Bobby, employing his very special vocabulary and seeing the stage through his exceptional eyes. The lacks he found in our theatre were deficiencies Bobby had long noted and often gloriously made up for in his own work.

Most decidedly, the theatre Bobby Jones believed in and created was a theatre that did not take the dim view and had not lost its sense of wonder. It was an extension of life, not a duplication, a heightening rather than a reproduction. The vision of what the theatre might be, as opposed to what it is, was present in almost every word Bobby ever wrote or spoke. On the printed page, as in his settings, he was our stage's high priest of evocation. No one who heard him could doubt his dedication, no one who saw his work question his genius. He was an unashamed pleader for beauty and, far more important, an unsurpassed creator of it.

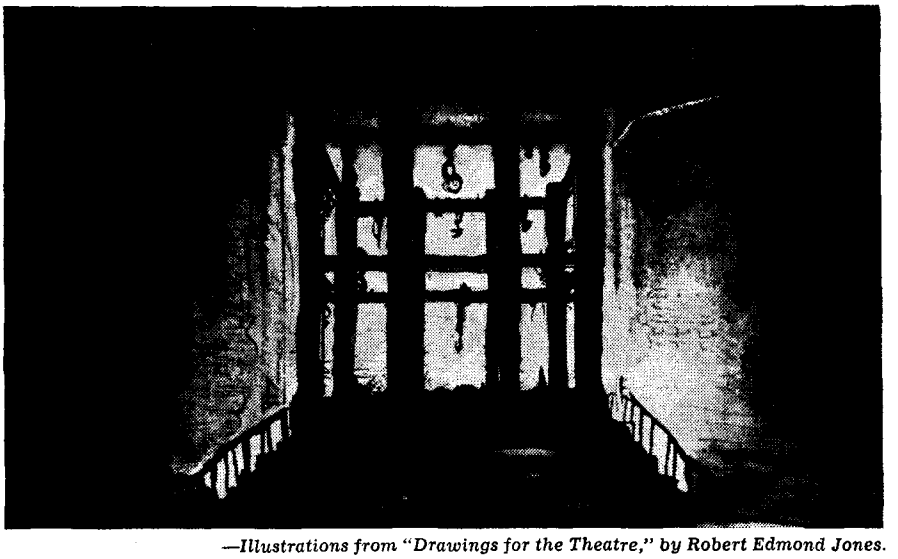
"The artist should omit the details, the prose of nature, and give us only the spirit and the splendor," Bobby contended in "The Dramatic Imagination," and he practised what he preached. "The spirit and the splendor," plus "an excitement, a high rare mood, and a conception of greatness," were with him life-long dreams which he turned into realities.

The theatre for him was always "an exceptional occasion." That is why Bobby hated it when its dialogue was dictaphonic, its concerns humdrum, or when it fed the eye on the drab, the non-selective, or the undistinguished. At one point in "The Dramatic Imagination" he said in a parenthesis, "it would be hard, perhaps, to make the waterfront saloon setting of 'Anna Christie' lustrous." Then he added, "But I am not so sure." In his case he had no reason to be unsure. Just as Midas had the touch of gold, Bobby had the quickening touch of radiance.

The ugliest scenes in real life throbbed with beauty when he had transformed them into scenery. Not an insipid or self-advertising prettiness. Not that at all. Instead, they acquired a tension, a sense of mood, a luminosity, and a quality of drama which made spectators at once aware that reality had been lifted into theatre, and theatre into art. "Lustrous" was precisely what Bobby did make that waterfront saloon in 1921, even as "lustrous" to a greater extent is what he made the backroom and bar of Harry Hope's saloon in "The Iceman Cometh" twenty-five years later. Throughout his career this very attribute of being "lustrous" was an outstanding characteristic of his work, and one that set it apart.

I HAVE to write about Bobby and his career in personal terms. Not to do so would be as false as referring to him as "Mr. Jones" and pretending that I had not known him long and fairly well. Since we were friends in spite of occasional fierce fights and disagreements, he was "Bobby" to me and his career is one that I followed almost from its beginning. As a matter of fact, the first article about the theatre I ever wrote for a newspaper was about him. It appeared in the *Louisville Courier-Journal* in the winter of 1919 under the title of "Craftsmanship of Robert Edmond Jones." I was then a freshman at Harvard who had been introduced the year before to a new world by "Mr. Jones's" unforgettable settings for "Redemption" and "The Jest."

The first time I ever saw Robert Edmond Jones was when he came to speak at Harvard during my sophomore year. To those of us already stagestruck his coming was the cause



—Illustrations from "Drawings for the Theatre," by Robert Edmond Jones.

"King Richard III," Act V, Scene IV—"something of the holy man."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"Desire Under the Elms"—"vitality, style."

of considerable excitement. "Art" with a capital "A" was very much in the theatrical air and this Jones man was known to us as one of its chief votaries and practitioners. We undergraduates who cared about the stage had not read our Kenneth Macgowan for nothing. We were steeped in Gordon Craig's "On the Art of the Theatre" and "The Theatre Advancing," in Hiram Moderwell's "The Theatre of Today," in Sheldon Cheney's "The New Movement in the Theatre" and "The Art Theatre," and in the pages of Mrs. Isaacs's *Theatre Arts* (still a quarterly).

Bobby stepped onto the pink and white platform of the Music Building, wearing evening clothes as if they pained his spirit. His face was paler than the moon. He looked young, incredibly young. His hair was full and black, and in addition to the mustache he wore throughout his life he then sported a beard which, more than being "Left Bank," was almost sacrilegious.

He seemed shy, frightened really, and there was something about him of the holy man which he did not try to hide. It seemed to come naturally to him and we sophomores accepted him on his own terms. His speech, though hesitant, was sonorous. Most of what he said I do not now remember, as I pointed out here when he had his one-man show at the Museum of Modern Art in 1945. I can, however, hear the richness of his voice. I also recall surrendering to his gift for conjuring visions with words.

Towards the lecture's end he confessed that he looked forward to the time (he seemed to see it right in front of him, too) when in the theatre the imagination would be set free, and realism abandoned because no longer necessary.

"Some day," said he, as if in a contagious trance, "we will play the duel scene in 'Macbeth' with Macduff standing far off at one side of the stage and Macbeth standing far off at the other. Their swords will never cross and will not have to. Yet we, following the eloquent suggestion of their pantomime, will think their blades have crossed. With our own imaginations we will complete their gestures for them."

Just what all this meant, or what was to be gained by such a stylized laying on, I did not know and do not know now. The point is that Bobby made all of us think we understood. At any rate, he made us realize that the outward fact was not the end-all of art.

It was during that same season that Bobby did his celebrated settings for the Arthur Hopkins production of "Macbeth" in which Lionel Barrymore and Julia Arthur appeared. The revival, though a brave attempt, was a resounding failure. One reason was that the all too solid flesh and realistic performances of Mr. Barrymore and Miss Arthur were constantly at war with the symbolical abstractions of Bobby's scenery. On the Sunday before this "Macbeth" opened, however, Mr. Hopkins contributed an article to the *Times* which, tattered and yellowed, is still pasted in my Temple edition of the play. I continue to cherish it as a statement of courageous intentions and particularly value the opening line which reads, "In our interpretation of 'Macbeth' we are seeking to release the radium of Shakespeare from the vessel of tradition." When I came to know Bobby after my graduation and during my years on Mrs. Isaacs's *Theatre Arts Monthly*, I realized more and more that he was always trying to release the radium not Shakespeare alone but whatever he touched "from the vessel of tradition."

THERE are the cathedral and the Broadway approaches to the theatre. These are the two extremes. Bobby's approach, though he worked brilliantly on Broadway, was unquestionably the former. But it would be both unfair and untrue to suggest that he was a kind of grave St. Cecilia of scenic art. He loved life and he loved laughter, and his own laughter was the merriest of music. If he could be *précieux*, he could be salty and earthy too. He was as ready to welcome the theatre of Valeska Suratt, Eva Tanguay, Olga Petrova, the Fratellinis, Bill Robinson, Florence Mills, or the Marx Brothers, as he was the theatre of Sarah Bernhardt, Duse, Chaliapin, Nijinsky, John Barrymore, or the Lunts. His one desire was that what he saw on a stage, regardless of its level or kind, should be something different from life and more highly voltaged, something that had vitality and style, something that he

RADIO CITY MUSIC HALL
Showplace of the Nation
Rockefeller Center
"DEEP IN MY HEART"
in Glorious COLOR starring
JOSE FERRER · MERLE OBERON · HELEN TRAUBEL
and Guest Stars
WALTER PIDGEON · ROSEMARY CLOONEY · ANN MILLER
PAUL HENREID · JANE POWELL · VIC DAMONE
CYD CHARISSE · GENE & FRED KELLY · TONY MARTIN
An M-G-M Picture
THE MUSIC HALL'S GREAT CHRISTMAS STAGE SHOW
"The Nativity"
Far-famed Yuletide pageant.
"King Kringle"
Merry holiday spectacle produced by Leonidoff with the Rockettes, Corps de Ballet, Choral Ensemble and Symphony Orchestra under the direction of Raymond Paige.

"SHEER DELIGHT!" McClain, Jrl.-Amer.
JOHN C. WILSON & H. M. TENNENT, Ltd., present
ALFRED LUNT LYNN FONTANNE
BRIAN AHERNE EDNA BEST
QUADRILLE
NOEL COWARD'S Romantic Comedy
PRICES: Evgs. Mon. thru Thurs.: Orch. Divans (First 6 Rows) $5.75; Orch. $4.60; Mezz. $4.05; Balc. $3.45, 2.90, 2.30, 1.75. Fri. & Sat.: Orch. Divans (First 6 Rows) $6.90; Orch. $5.75; Mezz. $4.60; Balc. $4.05, 3.45, 2.90, 2.30. Mats. Thurs. & Sat.: Orch. Divans (First 6 Rows) $4.60; Orch. $4.05; Mezz. $3.45; Balc. $2.90, 2.30, 1.75. (Taxes Included). Please enclose self-addressed stamped envelope with check or money order and suggest alternate dates.
CORONET THEA., 230 W. 49th St., N. Y. 19

Jules Verne's
Walt Disney presents
20,000 Leagues UNDER THE Sea
TECHNICOLOR
STEREOPHONIC SOUND
in CINEMASCOPE
starring KIRK DOUGLAS · JAMES MASON
Paul Lukas · Peter Lorre
Directed by RICHARD FLEISCHER · Screenplay by EARL FELTON
Distributed by BUENA VISTA Film Distribution Co., Inc.
Doors Open 9:45 A.M.
Astor
B'way & 45th St.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FILMS AT NEW YORK ART THEATRES

The funniest man of the century!
Jacques Tati "The BIG Day"
TRANS-LUX Normandie
57th St. at 6th Ave • JU 6 4446

Wm. Shakespeare's Romeo and Juliet
SUTTON EAST 57th STREET Plaza 9-1411
color by TECHNICOLOR!

"SUPERB! UNSURPASSED COLOR!" —LIFE
GATE of HELL
Guild 50th 33 W. 50th St. at Rock. Pl. PL 7-2406-7

BARRY FITZGERALD in "Tonight's the Night" COLOR BY TECHNICOLOR
TRANS-LUX 52nd at Lexington

The little monsters of cartoonist Ronald Searle in the flesh.
The Belles of St. Trinian's
with ALASTAIR SIM in a dual role
PLAZA 58 St. near Madison Avenue
At 12, 1:45, 3:30, 5:15, 7, 8:45, & 10:30 P.M.

Hunters of the Deep
IN COLOR!
EXTRA! "REMBRANDT" in color
TRANS-LUX 60th at Madison PL 5-2746

ALEC GUINNESS
"THE DETECTIVE"
FINE ARTS • 58th St. bet. Park & Lex. Aves. • PL 5-6030

IF YOU ARE AN AUTHOR
of fiction, non-fiction or poetry, and have received rejection slips because you are an unknown, we can help you! We have 30 years' experience in publishing successful books and will design, print, promote, advertise and SELL your book. The cost is low; your royalties are high! For full details, write for free booklet.
COMET PRESS BOOKS 11 W. 42 St. N.Y.C.

could recognize and respond to at once as "theatre."

It was when Bobby sought to state his dreams and beliefs in words that he became solemn. In spite of often achieving beauty in his writing, he just as often wrote English of a fancy and florid kind that had a Bunthorne ring to it. Even in it, however, the beauty of his sensibilities and hopes was always clear.

His sketches were as strong in their simplicity as his writing could be elaborate. Shaw's Louis Dubedat in "The Doctor's Dilemma" spoke the artist's creed when he said he believed "in the might of design, the mystery of color," and "the redemption of all things by Beauty everlasting." Bobby was an artist who made the theatre the richer for working in it, and this was his creed.

Jo Mielziner, who once was his assistant, says that Bobby was "the most practical of all dreamers." He assures me that, beautiful as his drawings were, Bobby never sketched for the sake of making beautiful drawings. The lines that he put down were always capable of realization on a stage. The Renaissance glories of his backgrounds for "The Jest"; the ominous outline of the Tower of London which dominated his "Richard III"; the great arch at the top of the long flight of steps in John Barrymore's "Hamlet"; the brooding austerity of his New England farmhouse in "Desire Under the Elms"; the background of mirrors, as bright as Congreve's wit, in "Love for Love"; the lovely Sunday-school innocence of his cutouts for "The Green Pastures"; the way in which he connected the portico of the Mannons' Greek revival home in "Mourning Becomes Electra" with the house of Agamemnon; the subtle suggestions of decadence in his living room for "The Green Bay Tree"; the bold bursts of Chinese red in "Lute Song"; or the George Bellows-like depths and shadows of his barroom for "The Iceman Cometh"—all these are stunning proofs of how completely Bobby was able to turn his dreams into realities and produce settings which lived as characters in the plays for which they were designed.

His driving hope was to give the theatre glory and dignity and excitement. This he did again and again in visual terms and as no one else has done for our stage. It is easy to smile at some of the language he used in describing his hopes. But, believe me, I, for one, would suppress those smiles happily now and forever if only more people at present dared to talk and write as Bobby did because they shared his determination and ability to restore dreams to our almost dreamless theatre. —JOHN MASON BROWN.

Broadway Postscript

ON RETURNING from a recent trip to Europe I was met by an unexpectedly plentiful roster of successful theatre attractions to be appraised all at once.

"WEDDING BREAKFAST" is Theodore Reeves's first Broadway play, and producer Kermit Bloomgarden and director Herman Shumlin are to be congratulated for their courage and judgment in rescuing it from a diffuse and overlong scenario that seemed doomed when it opened in Wilmington. Like "The Tender Trap," it treats the problem of getting married. But whereas that play exaggerated the situation for comedy while stating the actuality as a sobering undertone, "Wedding Breakfast" handles the situation as serious drama exactly mirroring the surface of daily existence, while using comic overtones to handle the stronger and more realistic truths.

Mr. Reeves's dialogue makes little attempt to be poetic, and eschews witty commentary for lines that come out of emotional situations such as "I understand better what I don't know." He achieves style by omitting key prepositions ("They don't care behavior") or leaving out objects ("It might take her mind off"). Happily the casting and direction have been excellent, and Virginia Vincent, Harvey Lembeck, Lee Grant, and Anthony Franciosa make the characters they play into very believable human beings. They give "Wedding Breakfast" the common touch in the most refined sense of the phrase.

"SANDHOG" is a lovely ballad simply performed in the best traditions of good theatre. Written by Earl Robinson and Waldo Salt, it turns Theodore Dreiser's short story "St. Columba and the River" into a reflective evening in which delicate music evaporates out of the tired muscles of immigrant workers. The plot concerns Johnny O'Sullivan (a nineteenth-century version of "The Pajama Game's" Sid Sorokin) and the sad and heroic struggle put up by the sandhogs who built the first tunnel under New York's Hudson River. Their motives, it turns out, were not ambition of achievement, but simply the necessity of earning a living and a loyalty to their fellow workers.

Jack Cassidy and Betty Oakes make "Johnny O" the most captivating and elusive song of the musical season, and David Brooks and Alice Ghostley give solid if muted support with subsidiary ballads. The foursome's "Fugue on a Hot Afternoon in a Small Flat" is a special delight.

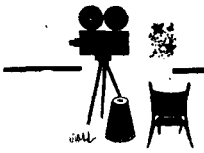
"LUNATICS AND LOVERS," by Sidney Kingsley, seems at first glance to be a wildly imaginative piece of comic theatre that borrows burlesque's wonderful technique of constantly puncturing elegant pretensions with spelled-out earthy humor. If regarded in this way Mr. Kingsley's tale of pimps and prostitutes in contact with a smug dentist and his alienated but domestic-minded wife, with all of them tied together by a Dionysus-worshiping judge who applies the most cultivated thought to the coarsest acts, disappoints by ending on the seemingly conventional note of double-standard-preserved and sinners-reformed through a *pending marriage*.

Whatever way you look at it you will find Dennis King a joyful embodiment of the comic spirit released as he attempts to "jump in a kip" with the enormously attractive housewife.

"MRS. PATTERSON," a fantasy by Greer Johnson and Charles Sebree, seems to be a respectable effort to say that even the most underprivileged can make it if they discard false gods and use all their energy and faith to create their own style and personality. None is better equipped to say this than show-business's latest success story, Eartha Kitt. While her acting is less impressive than her way of carelessly biting off James Shelton's moody and appropriate songs and the water-moccasin manner in which she moves about, her performance as the fifteen-year-old Teddy is just barely enough to keep the show alive through a drouth of excitement.

"HISTOIRE DU SOLDAT," by C. F. Ramuz with music by Igor Stravinsky, was beautifully presented at the YMHA. The story of a soldier not quite content with simple happiness is a universal fable, and Frederic Warriner and Annabelle Gold in the more colorful roles of the Devil and the Princess lift the proceedings to the same level of excitement as does the Stravinsky score. True, there are undramatic chunks when the orchestra merely plays between episodes, and the piece is too short for a full evening. Yet there should be a place where "Histoire du Soldat" could be kept in a dance-drama repertory. It is an enchanting work. —HENRY HEWES.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



SR GOES TO THE MOVIES

Take Ten!

ALTHOUGH movie critics are, by and large, a fairly individualistic lot, toward the end of each calendar year they invariably practise publicly one of their few tribal rites—the "ten-best" list. For the reader these year-end lists provide an excellent short-hand guide to the tastes and blind-spots of their critics. At best the critic is merely a gauge against which each reader can measure his own likes and dislikes. A picture that left him cold (like "Magnificent Obsession," in my case) may reach the heart of millions. The wise critic is the one who makes no attempt to out-guess his audience. The wise reader is the one who can say, "Knight didn't like 'Magnificent Obsession'? In that case, it's probably right up my alley."

"ROMEO AND JULIET" (United Artists): Renato Castellani's sumptuous staging of the Shakespeare tragedy at all times matches the beauty of the words. Boldly pruning and altering the text to meet the needs of the camera, Castellani has produced not only the most cinematic Shakespeare yet brought to the screen, but also the most human. Robert Krasker's glowing color photography deserves an additional word of praise.

"ON THE WATERFRONT" (Columbia): Whatever quarrel one may have with its melodramatic finale, this film caught more acutely the look and sound of ordinary people and everyday living than any other picture shown this year. Budd Schulberg's script bristled with memorable scenes, Kazan's staging was never short of brilliant, and Marlon Brando's half-articulate hoodlum was developed with an eloquence of gesture and subtlety of inflection that set a new high for film acting.

"EXECUTIVE SUITE" (M-G-M): This John Houseman production achieved such a notable level of slick technical perfection in every department—writing, casting, directing, acting, editing—as to give new meaning to that abused term "production values." It suggests what the ordinary story film might achieve were it always handled with this much taste, intelligence, and cinematic skill.

"SEVEN BRIDES FOR SEVEN BROTHERS" (M-G-M): Despite an awkwardly shaped screen and lack of definition, CinemaScope consolidated its position during 1954, with almost half of America's theatres now equipped to handle its new dimension. In "Seven Brides," based on a Stephen Vincent Benet story, the problems of staging for the big screen were ingeniously solved. The result was a light, bright musical that combined a charming intimacy with the large-scale, vigorous, and brand-new dances devised by Michael Kidd.

"CARMEN JONES" (Twentieth Century-Fox): Another CinemaScope musical, this film version of the Oscar Hammerstein II-Georges Bizet across-the-years collaboration suggested (far better than the stodgy Italian "Aida") that there is a real place for opera on the popular screen—if it's done right. Though Otto Preminger's direction lacked a consistent style, it did keep the film taut, electric, and diverting. A fine cast and excellent voices expertly dubbed made this all-Negro "Carmen" both dramatically and vocally effective.

"THE VANISHING PRAIRIE" (Buena Vista): Walt Disney's second attempt at a feature-length nature documentary was even better than the first—better organized, less facetious, and crammed with wonderfully close-up studies of our native wild life in their natural habitat. The Disney studios seem to have mastered the elusive trick of making the screen both informative and entertaining at the same time.

"GATE OF HELL" (Harrison): This year the Japanese have sent us two films, and both demand inclusion in any ten-best list. The ravishing color of "Gate of Hell" alone would almost be reason enough; but it is the psychological use of color—the awareness of how emotionally effective color can become in films—that makes this picture of supreme importance.

"UGETSU" (Harrison): In this black-and-white Japanese film modulations of gray were used as tellingly as color in "Gate of Hell." In addition, "Ugetsu" combined fantasy with straightforward realism to create a totally new and utterly fascinated experience in movie storytelling. With these two pictures—and "Rashomon"—the Japanese have established themselves among the most creative of all film-producing nations.

"BEAUTIES OF THE NIGHT" (Lopert): Rene Clair's more-than-welcome return to the fine, free foolishness, elegant grace, and civilized wit that characterized his earliest films. In this story of a young musician who finds his only happiness in dreams, Clair played masterfully with the camera's unique ability to shuffle scenes and centuries, to exaggerate and distort reality into fantastic shapes; while Gerard Philipe and luscious Gina Lollobrigida were consistently helpful.

"BREAD, LOVE, AND DREAMS" (IFE): A droll and delightful departure from the harsh reality of earlier films, "Bread, Love, and Dreams" is similar to the Guareschi novels. Its people are earthy, human, and believable. Their adventures, misunderstandings, and eventual reconciliations may be as pat and patent as the formula for a musical comedy, but under Luigi Comencini's direction—and as acted by Vittorio de Sica and Gina Lollobrigida—the result is a warm and healthy.

WELL, that makes ten. Unfortunately, it leaves no room for such close contenders as Jacques Tati's incredible *tour de force,* "Mr. Hulot's Holiday," nor the charming, if less inventive, "The Little Kidnappers." It eliminates England's stylish "Pickwick Papers" and "Man with a Million," the starkly dramatic "Robinson Crusoe" of Mexico's Luis Bunuel. "A Star Is Born" might have made the grade had not its distributors hacked away at it since the original release. And other films—"The Glenn Miller Story," "The Country Girl," "Knock on Wood," "The Caine Mutiny," for example—certainly deserve mention. They all helped raise the general level.

And that seems to me the big fact of 1954—not that movies are bigger than ever, but rather that, despite the steady numerical decline of films released, the *average* movie seems to be improving. There will probably always be the lavish, gaudy, empty superspectaculars and musicals. An audience exists for them. At the other end of the scale, there will probably also always be the cheap Westerns and action quickies. Somewhere, apparently, an audience exists for them too. But on the middle level of films, the average picture—with more of the studio overhead riding on every one that's made—more thought, more care, and more artistry are obviously being expended. This, and the resurgence of the small, independent producing company, is the great promise for 1955.

—ARTHUR KNIGHT.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MUSIC TO MY EARS

Goltz-Mitropoulos "Salome," Bruno Walter's Brahms, etc.

RICHARD STRAUSS'S "Salome" had its usual success when it was given at the Metropolitan in mid-December—a success colored, of course, by the participation of Christel Goltz as Salome and Dimitri Mitropoulos as conductor, both appearing for the first time in the theatre. Miss Goltz was cheered at the end, as Phyllis Curtin and Brenda Lewis have recently been cheered in the City Center, and various others in the Metropolitan. The Mitropoulos reading has been described as "incomparable," as have, on various other occasions, those of Fritz Reiner, Erich Leinsdorf, and Artur Bodanzky.

The fact is, of course, that "Salome" is a well-nigh indestructible work, and given anything like adequate representation differs so vastly from anything else in the operatic literature as to be immensely stimulating in itself. For me, Goltz is an eminently professional performer in the part, with a plan of dramatic action and a personal approach to the vocal problems, while Mitropoulos, in the orchestra pit, is much the same conductor he is in the concert hall—long on technical facility, shorter on a sense of tonal values, atmosphere, and climax.

The Goltz Salome, to reverse the words of an old song, is one in which every meaning has a movement of its own. It is planned and blueprinted from beginning to end with such craft that—to select an isolated instance—when the cistern closes down on Jochanaan after his defiant rejection of her advances, and the orchestra gives out with the music later to be associated with Salome's demands for his head, she is standing atop the cistern in a pose foreshadowing the "Dance of the Seven Veils" to come. And her ceaseless marathon about and around the stage, twirling a pinkish robe, added nothing but movement to the picture. Her dance followed the main outlines of the whole dramatic performance: too little subtlety, too much physical agitation, not enough appeal to the imagination.

Vocally, she sang a strong, substantially accurate, and very word-clear Salome. However the vocal quality on this occasion was raw and edgy, perhaps because of the size of the theatre, and a constant push for power. Whenever she was silent for a bit and started afresh it sounded better; but not for too long. Speaking generally, there is little "ring" in the sound; more edge than vibrance, in other words. By main force, she sang all the notes—but with nothing like the silvery thrust of Ljuba Welitch.

The Mitropoulos orchestral direction was dynamic and precise, but tinged by the dry quality of sound that is his aural trademark, and as such decidedly less atmospheric and expressive than the really masterful one of Reiner. By comparison, it reminded of an etching beside an oil. All the outlines were respected, but the blend and balance, the integration of color values which exist in tone as in line, were mostly grays and whites.

Aside from the factor having to do with the two new performers, this was a "Salome" of several excellent attributes, notably the Jochanaan of Paul Schoeffler and Ramon Vinay's initial Herod. Blanche Thebom had herself a strikingly bewigged (red) image for Herodias, but she played the part much too broadly, and what struck me as a surface representation of evil rather than anything motivated from inside. Kurt Boehme earned praise for his sonorous delivery of the brief part of a Nazarene.

The evening began with an ambitious, dreadfully overlong ballet "Vittorio," in which the Metropolitan's lately revivified corps showed their modest prowess in Zachary Solov's treatment of a Verdi miscellany. It is good to know that the ensemble can stand on its own feet for forty-five minutes (something not probable six or seven years ago), but the occasion would have been happier had the material been twice as good at half as much length.

It was attractively set by Estaban Frances and vigorously performed by a young, good-looking ensemble (using the term collectively rather than critically) headed by Mia Slavenska, Judith Younger, and Solov himself. In some of the more tedious interludes one recalled that Rudolf Bing had once yearned for the services of Danny Kaye. This was a ballet that would have much profited from his participation as knave, slave, or brave.

ONE of the greatest performances this season is likely to produce, and a landmark by which future experiences may be measured, was provided by Bruno Walter in his direction of the "German Requiem" of Brahms with the New York Philharmonic-Symphony Orchestra, soloists Irmgard Seefried and George London, and the Westminster Choir. In terms of such other experiences of the work as Carnegie Hall has sheltered in relatively recent times, it was not so massive, perhaps, as the Furtwaengler production or as searing as the Toscanini, but it conformed remarkably to the description Brahms considered as an alternate title before he settled on the familiar one: to wit, "Human" Requiem.

The march of emphasis was consecutive from first to last, the tonal balances adjusted with a finely calculated allocation of prominence to orchestra in the foreground, chorus in the background (rather too big for the best blend), and the solo voices properly between. London sang his music expressively if with a little groping for just the right vocal coloration, a problem which did not trouble Miss Seefried at all.

ITS fourth Christmas-time presentation on TV found Menotti's "Amahl and the Night Visitors" no longer a novelty, nor still quite a classic, a status that set up its own chain of reactions. One responded to the opening and its subsequent reminiscences with a warm appreciation of the poetic intentions therein embodied, noted a subsequent spot or two as more Puccinian than they had seemed before, was constantly stimulated by forgotten beauties. The substantial fact is, however, that it retains its power to fascinate, in a performance of typical quality with a mostly permanent cast. Rosemary Kulhmann's motherly hairdo seemed a little more carefully coiffed than in earlier days, and Ken McIver's Amahl, though charming and beautifully sung, cannot make us forget Chet Allan's. Thomas Schippers conducted, evocatively, and the camera work was first class.

In presenting Berlioz's "Damnation of Faust" from memory and with a good deal of musical effect in Carnegie Hall lately, Robert Lawrence earned himself a high regard for personal courage as well as professional competence, since his mother had collapsed and died at the previous day's general rehearsal. The "Damnation" is hardly a work that any conductor could wholly realize at a first try, and Lawrence's effort had a share of rigidity he would hardly endorse himself. However, his capabilities for dealing with the testing score were evident, his enthusiasm of the sort that makes one imagine he will do it again, and better, soon. Jennie Tourel, Jon Crain, and Martial Singher were a variable group of soloists, the Schola Cantorum a consistently reliable choral asset.

—IRVING KOLODIN.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Americana

Continued from page 15

about restlessly, colored his judgments, and hindered him as the nation's Chief Executive. When he withdrew the last few Federal troops from two Southern states he did so only indirectly and after much soul-searching. If he hoped to heal the schism between North and South, ease the Negro problem, and be successful with pacification he was doomed to disappointment. When he learned that his party was not anxious for him to succeed himself Hayes was relieved. William Dean Howells said to him: "Well, you will soon be out of it." "Yes," Hayes replied, "out of a scrape, out of a scrape." Once out of the White House he made no further attempts at politics, not even to play the role of elder statesman. Even before his death in 1893 he was largely a forgotten man. If Hayes does not gain stature as the result of Mr. Barnard's researches he at least becomes more human and understandable. But he remains, as historians have demonstrated, a mixed-up mediocrity.

Notes

EVIL HOUSEKEEPER: The name Mammy Pleasant conjures up thoughts of a plump Southern retainer, loved by one and all. Yet the real Mammy was anything but. She was probably the most evil woman who ever lived in San Francisco, a slim, sinister mulatto, who in the gaudy years after 1860 acted as housekeeper to various distinguished San Francisco men, and on the side ran houses of ill-fame and arranged liaisons between rising robber barons and willing young beauties.

Her almost incredible story was told by Helen Holdredge last year. Now, in **"Mammy Pleasant's Partner"** (Putnam, $4.50), the same author writes of Thomas Frederick Bell, who had the misfortune to cross Mammy's path once too often. An unscrupulous land-grabber who was climbing the ladder of success with the help of a mistress named Nigrissa, Bell was picked by Mammy to be her love. Promptly she disposed of Nigrissa by murder, then spun the wheel of intrigue by marrying Bell to a white prostitute, so that she (Mammy) could live in the same house without ruining his business career, on which she also had a covetous eye. Worked out to the accompaniment of more murder, bribery, sex, and voodoo orgies, this strategem contains more potential drama than most books or plays. But either from lack of material, or lack of interest in human motivations, Mrs. Holdredge has seen fit to interrupt nearly every point of high drama by inserting accounts of Bell's real-estate activities.

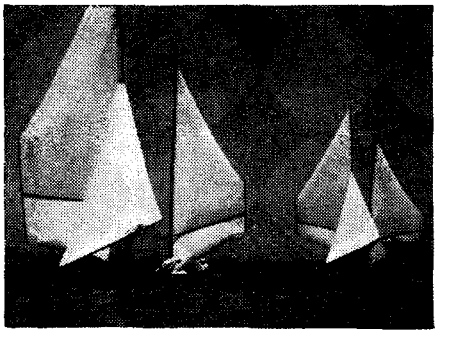
—ALLEN CHURCHILL.

INDIVIDUALISTIC SUBURB: Scarsdale, N. Y. (pop. 14,000), is indeed a unique community. Fifty years ago it established a Town Club, one purpose of which was to collect memorabilia of Scarsdale, past and present. Now, to commemorate its anniversary the club sponsors **"Scarsdale—From Colonial Manor to Modern Community,"** by Harry Hansen (Harper, $5). The affectionate care with which members collected history is apparent on every page of Mr. Hansen's readable book, for almost alone among recent local histories it gives the feeling that the author had more material than he could use, not less. Scarsdale is within commuting distance (thirty-five minutes) of New York City and has fought a hard fight to maintain its municipal individuality. Conflicts with the Big City are not all recent, though. Back in 1811 a midshipman named James Fenimore Cooper married the granddaughter of Caleb Heathcote, founder of Scarsdale. Young Fenimore settled down happily and wrote "The Spy," which became a best-seller. How did he show his gratitude for the town that had so inspired him? He moved to New York.

—A. C.

Chesapeake Bay waterman.

Prey of the elements.



Wing to wing.

Oldest Lighthouse, Cove Point.

AS FAMOUS WATERWAYS GO the Chesapeake Bay has its share of fish, lighthouses, and sailboats, the last of which in this case are known as log canoes. But the area, and particularly its Eastern Shore, has seldom had its share of tourists, a situation which may well be remedied by the appearance of the first picture book ever to be published about it: **"The Chesapeake Bay and Tidewater"** (Hastings House, $10) by A. Aubrey Bodine, whose "My Maryland" is still remembered fondly by photo fans. The pictures shown above come from his new book. So do 200-odd more, which show, among other things, old churches, plantation-like houses, a new bridge which may bring in more tourists, and, a lot other things, including the towns of Oyster, Oysterville, and, not to be outdone, Bivalve.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Fiction

Continued from page 12

of the weaknesses of Victorian fiction its looseness of structure, its inadequacies of style, its poverty of ideas—his novels nevertheless rise above fluctuations of taste. In their genial sanity and keen-eyed wisdom they offer not only a precious documentary record of the age in which he lived but a continuing source of that enchantment which only the rarest of God's spirits can provide.

Notes

EAST LYNNE ON THE MISSISSIPPI: The paddle-wheelers get up steam again in **"Blue Hurricane"** (Lippincott, $3.75), F. Van Wyck Mason's latest contribution to the War Between the States. Ironclads, timberclads, nautical battering rams, and the rest of the nondescript navy that fought the North's freshwater battles are given a quite realistic outing. There is drama aplenty in the river war, and when Mr. Mason sticks to recounting it he does not do too badly by the reader. But where the author ventures off the Mississippi and on to the dry land the adventures of his hero, Bule Hurricane, begin to sound like a sequel to "East Lynne."

Matthew Hovey, the principal player in Mr. Mason's tremendous cast, is a young Down Easter who finds himself unable to enter the ministry because of certain deficiencies in his history. Upset about this, Matt commits what he expects is murder, becomes a copperhead trader, and goes to heck generally. But when his fiancee turns up in a St. Louis fancy-house (with amnesia) Matt comes to his senses and goes straight. He gets a job helping to convert river boats into steam rams, and then serves as an army officer on one. Besides these matters Matt is involved in a genealogical tangle and a mess of coincidental hokum that is strong meat for all but the most devoted reader. —MARTIN LEVIN.

THE LATEST FROM JALNA: "Variable Winds at Jalna" (Little, Brown, $3.95) is Number Fourteen in the sturdy series that has been to Little, Brown what A. T. & T. is to widows and orphans. Mazo de la Roche's hordes of fans will be relieved to find the old manse still standing in the midst of its five hundred rolling acres, immune to the twentieth century, though a victim to television. (The Master of Jalna enjoys wrestling.) The fluctuating breezes that blow through this latest phase of the Whiteoak saga bring good luck to at least one wayfarer. Maitland Fitzturgis, an otherwise normal Irishman, is about to make the horrible misstep of marrying Adeline Whiteoak, who everyone knows is attached to her father, Renny, and beloved by her cousin Mooey. By a minor miracle, Fitzturgis misses becoming one of Renny's peons and bolts to the freer air of New York City.

Of course, there is much more to the newest Jalna epic than Adeline's debacle. Pheasant, Piers, "Nooky," Archer, and others of the clan drift about the premises. Roma, a Jalna maverick who paints her toenails, makes off with a couple of young men. Renny buys a race horse. And several romantic liaisons are firmed up. For the uninitiated a family tree is provided, though the Whiteoaks are pretty hard to sort out even when you know who they are. —M. L.

YERBY RIDES AGAIN: Frank Yerby admitted in a recent interview that he looks upon his craft with the workmanlike eye of a plumber. To carry on with the plumbing analogy—Mr. Yerby seems to have brought a few tools too many to his latest job of work, **"Benton's Row"** (Dial Press, $3.50), and to have sealed them up in the pipes. The result is odd in the extreme: water spouts emerge from what should be faucets, the drains are all stopped up, and everything in the book is one sodden mess.

Actually, Frank Yerby is one of the best bad writers going. He is able to give simulated life to even the phoniest bit of melodrama, but in his latest epic he simply overreaches himself in all directions. It is billed as "a four-generation novel of the South." The first generation is represented mainly by Tom Benton, a cotton-planting antebellum satyr who is finally plowed under after 146 pages of lusty living. The rest of the book attempts to follow the active lives of Tom's progeny, both legitimate and otherwise. I say "attempts" because it would take a genealogist to keep all the histories straight. Let's see now—Hank Dupré, the legitimate son of Jeb Dupré, who was the natural son of Clint Dupré (the natural son of Tom Benton by Lolette Dupré), is killed during World War I. Babette Dupré (Lolette's sister) is admired both by Tom and his son Wade. Babette becomes a sporting-house madam, Tom is shish-kebabed by Louis Dupré (Babette's papa), Wade is killed by his hogs. Now Roland Benton, the legitimate great-grandson of Tom, marries Athene du Bousquier, whom he met in Aunt Stormy's house in Passy. . . . Oh, well, never mind. —M. L.

Just Published

MANY of the books described below, which cannot be reviewed in this issue because of considerations of space, will be given more extended treatment in forthcoming numbers.

THE ADVENTURERS. By Ernest Haycox. Little, Brown & Co. $3.95. A Western about the early days of Oregon, about a struggling threesome (two men and a woman) there, and about the realistic ways in which they plot out their lives. A Literary Guild selection for January by the author of "The Earthbreakers."

THE AMERICAN FRONTIER: Our Unique Heritage. By Nelson Beecher Keyes. Hanover House. $3.50. Some known and not so well-known facts about certain appurtenances of manifest destiny, from Columbus all the way up to 1880 when the frontier, as such, had been rolled back into the Pacific, together with some evaluations of the legacies bequeathed by that era to the present-day America.

BRIDE FOR NEW ORLEANS. By Edward F. Murphy. Hanover House. $3.75. All about a toothsome but apparently innocent dish named Yvonne Delisle who has a deuce of a time in and around New Orleans when that city was young, and of her yearnings to help men, prostitutes, and nuns, all three, and of her consequent trials and tribulations.

CONTEMPORARY SOCIAL ISSUES. By Raymond L. Lee, James A. Burkhart, and Van B. Shaw. Thomas Y. Crowell Co. $3.95. An anthology of journalistic and other writings covering such broad subjects as Society and Social Change, Democracy and the Ideologies, Personal Maladjustment and Crime, Rival Economic Ideologies, and many others.

DAUGHTER OF THE KHANS. By Liang Yen. W. W. Norton & Co. $3.50. The personal reminiscences of the daughter of a conservative Peiping family who broke the traces, saw a little of Rangoon, Kunming, wartime Chunking, and other spots before she married an American and settled down in Hong Kong.

THE ECONOMIC DEVELOPMENT OF JAPAN. By William W. Lockwood. Princeton University Press. $10. The record of the ways by which Japan managed to emerge from national poverty to industrialization, all in the space of three generations, and of some significant factors involved in Asiatic economic development and underdevelopment.

THE INTELLIGENT HEART: The Story of D. H. Lawrence. By Harry T. Moore. Farrar, Straus & Young. $6.50. A biography of the man who so loved his mother and so hated his father that he wrote "Sons and Lovers," including some new material from those who knew him in his cradle and on his deathbed, and also some 200 hitherto unpublished letters.

K-2, THE SAVAGE MOUNTAIN. By C. S. Houston and R. H. Bates. McGraw-Hill Book Co. $6. This one is about an expedition to the highest unclimbed mountain still left in the world (K-2 in the Karakoram Range), and largely of a forced descent when one of the party took sick, together with appendices for those interested in mountaineering, including discussions of equipment, food, medical problems, finances, and other matters.

THE RED CARPET. By Marshall MacDuffie. W. W. Norton & Co. $4.50. Or "10,000 Miles through Russia on a Visa from Khrushchev," being the sixty-five-day adventures of an old UNRRA chief in the Ukraine who got back to his old stamping grounds and other behind-the-curtain places.

THE RISE OF FRENCH LIBERAL THOUGHT. By Kingsley Martin. Edited by J. P. Mayer. New York University Press. $3.75. A scholarly search into the origins of Liberty, Equality, and Fraternity, with much probing into how they came about and into their meanings and relative political importance.

THE TREASURY OF SCIENCE FICTION CLASSICS. Edited by Harold W. Kuebler. Hanover House. $2.95. A collection of writings which seems to fall under the general heading of science fiction by such writers as Edgar Allan Poe, Jules Verne, H. G. Wells, F. Scott Fitzgerald, Ambrose Bierce, and of some living ones too.

WORLD POPULATION AND WORLD FOOD SUPPLIES. By Sir E. John Russell. The Macmillan Co. $8.50. Some mighty facts about the condition of food production with the conclusions that some of us will manage and that others, unhappily, need help. —JOHN HAVERSTICK.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Fine Arts

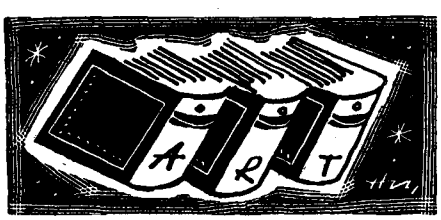
Continued from page 59

however, are unsolved and probably will remain so due to the lack of documentary proof. Mr. Michener clears the clouded reputation of Utamaro, glorifies Sukenobu, and attempts to place Harunobu and Toyokuni in an honest light. The delightful story of the publisher Tsutaya Jusaburo is told and a detailed account of the process of printing a woodblock is given. All of this the author does with an ease that is hardly equaled in other books relating to this subject. The Binyon and Sexton "Japanese Colour Prints" is the only other work that covers in one volume the range to be found here. The recently published "Japanese Masters of the Colour Print," with text by James Hillier, falls short of Mr. Michener's work, for it is but a brief thumbnail sketch.

Nevertheless, the book leaves much to be desired by the specialist. Although it gives the impression of a scholarly work, it is not adequately documented. There are numbers of errors, typographical or otherwise, in the spellings of Japanese names, though surprisingly few for a work of this nature. The make-up of the book may drive some readers to distraction, for one finds oneself constantly shifting from the section containing the text to the section containing the plates.

Also on the debit side is Mr. Michener's attempt to present a brief history of Japanese art. He evidently lacks a thorough background in the subject and much of the information he gives is muddled. One also feels at times that personal preference guides him more than facts. When he discusses and condemns the erotic prints he shows a decided misunderstanding and thoroughly Western approach. Finally, it is truly a sad duty to report on the colored plates, which are very poorly reproduced. It is tragic that an art which relied so much on line and technical skill should be maltreated by our mechanical processes, especially in a fairly costly book.

A final judgment, however, is pleasant to give, for the book does largely attain the four stated objectives and is less costly than comparable works of merit. As a last note, we must remember that the Ukiyoe was a product of a period immediately following war and a reestablished Japanese economy, much as the present. I wonder if it does not provide us with a clue to the future pattern of Japanese artistic development. The "floating world" was one of delight and Mr. Michener has done well by it.



Victorian Buildings

FROM SOANE TO PUGIN: Professor Henry-Russell Hitchcock of Smith College, the architectural critic who did so much to make the International Style stylish, giving us the gospel according to Gropius, Le Corbusier, Mies, and Oud as long ago as 1932, knows very well that nothing like the same interest will ever be aroused in the protagonists of his latest contribution. Yet he has bravely devoted ten years to a monumental two-volume study of the **"Early Victorian Architecture in Britain"** (Yale University Press, $20), covering the period 1837 to 1852, from the death of Soane to that of Pugin.

The period is worth more than a casual glance. And, despite Sir Kenneth Clark's urbane sketch of the Gothic Revival and Michael Trappes-Lomax's enchanting biography of Pugin, no one has plumbed the depths before this. Mr. Hitchcock, who seems to have read everything in print, and stared as eagerly at prisons and warehouses as at clubhouses and country seats, has more than one odd bit of information to offer. He reminds us of the prefabricated iron palace of King Eyambo on the Calabar River in Africa, and he can't help dedicating a special paragraph to the strange retreat, half Oriental and half Tudor, of Count Worontzow-Dashkow at Alupka in the Crimea. It was Alupka that housed Churchill at the Yalta Conference.

Since Mr. Hitchcock obviously knows more than any man alive about this subject, it is really a pity that he has paid so little attention to the art of communication. His admirers, and he has a great many, are bound to be baffled, for there seems to be neither rhyme nor reason in the organization of his material. To make matters worse, there is next to no historical background.

With all its faults, however, this is the reference work to which the author of a civilized account of Victorian architecture will have to turn again and again. Perhaps Mr. Hitchcock will be that very person. He has proved in his monograph on Wright that he is able to condense and summarize the findings of a scholar.

—WAYNE ANDREWS.

Newspapers

Continued from page 10

squelched at once by the Governor and Council of the colony because it contained not only "sundry doubtful and uncertain Reports," but "Reflections of a very high nature." In a broadside proclaiming their "high Resentment and Disallowance" Governor and Council "strickly" forbade anyone "for the future to Set forth any thing in Print without License first obtained from those that are or shall be appointed by the Government to grant the same." This was progress over Virginia. But still it reflected authority's desire to suppress any news it did not control before presentation to the public.

So it was that when in 1704 John Campbell started the first successful American newspaper, the *Boston News-Letter*, he was careful to get permission. He announced in large type, right under the title on the front page, that his sheet was "Published by Authority." Only so was it possible for the *News-Letter* to survive.

Now why should our early printers and publishers have had authority on their necks? The reason lies, I submit, in that same fundamental nature of journalism that is common to our colonial journals, to today's large daily newspapers, and indeed to all the newer instruments of communication—TV, radio, moving pictures, picture magazines, and all the rest. Indeed, it has been the same ever since man came down from the trees. For the *function* of journalism, as distinct from the particular medium that performs that function—whether printed newspaper or any other—is as old as man.

This is because man always lives in a world bigger than the one he can see, hear, or in any other way experience at first hand. Perhaps if we were cast away on an island only a little bigger than one we could ourselves walk around twice a day we would still welcome the services of a reporter. He could tell us whether there was game or other food on the opposite side, or perhaps whether an enemy or a rescue ship was approaching. To learn what is going on out of eyesight and earshot man has always had reporters of some sort—tribal gossips, the early storytellers or medieval minnesingers, *Acta Diurna* (the wall newspaper of the Roman Forum), town criers, coffee houses, handwritten news-letters, and so finally the printed newspaper and all that has followed since.

The reason we need some such report is that we really live in two

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

worlds. One is the real world, the physical world itself, which for practical purposes in primitive days might not have extended beyond the next valley. In this day of the guided missile and the H-bomb it is painfully obvious that the real world we live in takes in the whole earth. And it is the function of journalism to bring this great, real, outside world into our heads. And there, inside our heads, is the second world we live in. This picture-world in our heads is the only one we know, or can ever know. It is but a crude, fuzzy caricature of the real thing. But we can survive only if it reproduces at least the essential outlines of the great world outside.

It is precisely because this mental world is all we can know that authority has ever been sensitive to journalism, whether a primitive rumor or today's complex instruments of news communication. For journalism makes it its business to paint and refurbish and bring up to date the citizen's mental picture of the real world. Hence the early and universal yen of kings and governors and priests for prohibitions and licensings of the printing press, lest some journal bring into the heads of the citizens too good a picture of things as they are.

Hence too the constant battle that today's newspapers must fight, now that freedom of the press—freedom from licensing—has long since been won. This is the fight for what we call freedom of information, or the people's right to know. Like the kings and governors of old, government today, from the small-town cop to the executive, legislature, and courts in Washington, tries to keep secret certain information, or to let only a certain amount of it or a certain picture of it, leak out to the public.

That is not good. Yet are we the people ourselves really any different? Would we not all, if we could, insist that the picture of the world presented by journalism be painted not as it is objectively but in the colors in which we see it?

THE newspaper's obligation under constant pressure of this kind was well explained a few years ago by a small New England paper. In an issue celebrating its 150th anniversary the *Keene Evening Sentinel* in New Hampshire published an editorial headed, "Planning to Be Arrested?" that said:

"On the average of once a week the *Sentinel* is asked to keep something out of the paper. When it is pointed out that the request cannot be granted the attitude of the caller is that it's only pure cussedness on our part that prevents us from keeping his good name clear. . . .

"The news doesn't belong to us. It isn't our property to juggle. We don't make the news; we merely report it. If something you do or say is news we report it. . . . If something happens in Municipal Court we must print it. If we leave something out that should have been printed then we should leave out all cases. . . .

"We know of several persons who don't like us any more. Maybe they've stopped reading the *Sentinel*. We also know we've lost the advertising account of one local business because we printed something that we were requested to withhold. . . . Policy . . . calls for printing all the news that is news. Please remember this if you're planning to be arrested."

Barring the most clear and pressing reasons, always it is the obligation of the newspaper to publish. What is done is done, and that is what matters. The newspaper's reason for being is to present the world as it is. So let people stop evil before they commit it, and not ask the newspapers to make it up for them afterward—at a cost of falsifying the account of this often unhappy world they bring to the public.

It is not always easy thus to publish, because news of this kind often involves personal tragedies. Yet in the long run which is the greater good? Most of us agree that it is unwise to publish the names of young offenders, though it is hard to say where to draw the line. Connecticut law says sixteen years. And often our better citizens say we should withhold the names of slightly older offenders, too. After all, they're still young and inexperienced. But—what happens?

Here is one example. Some years ago there was a minor crime wave among high-school students in Wethersfield, Connecticut, a suburb of Hartford. Before it was over forty-six crimes had been committed in Wethersfield and nearby towns, crimes that included the theft of fifteen automobiles and breaking open the high-school safe to steal $250.

The students involved were picked up by the police. But their cases were heard secretly, despite the fact that most were over sixteen, and despite the public's inherent right to know the facts about this minor local crime wave. The judge involved kept insisting that "no good could come" from publishing the names of the culprits. One reason was, he explained, that the students were "all from fine families in the good part of town." Naturally suppression of the facts, as always, fed rumors into the community. The finger of suspicion was pointed at some students who were wholly innocent. As for the guilty ones, not being brought to account publicly they found themselves heroes among their schoolmates.

One of the students involved was Walter E. Whittaker, Jr. And probably, before these lines are published, Whittaker will have been executed for the murder of a young girl last year near Reese Air Force Base in Lubbock, Texas, where he was stationed as an Air Force cadet.

The question arises: If this young man had been publicly identified and publicly punished at the time of his first criminal activities might that have checked him then and there, and so might it perhaps have prevented a murder?

No one knows. Perhaps at that earlier time this boy was already so twisted that publication would have changed nothing. But perhaps its corrective action might have saved that young girl's life. We do not know. We never do know in advance. But at least things are not so simple that we can say that publication of the names of juvenile and near-juvenile offenders should be withheld. It is the usual practice. But still juvenile delinquency is growing. Once again society is asking the papers to remedy a social ill by suppressing the facts. Not surprisingly, it isn't working.

Earlier this year J. Russell Wiggins of *The Washington Post*, chairman of the Freedom of Information Committee of the American Society of Newspaper Editors, gave another reason why there should be publication. He told the Juvenile Court Advisory Committee in Washington of one Robert S. Williams, tried in municipal court in 1950:

"Williams was accused of indecent

FRASER YOUNG'S LITERARY CRYPT NO. 602

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 602 will be found in the next issue.

NFPBXK QFG PVDGB

VPFXEYGB; HPBDGWOD

BGYGF.

—HMGKDGFVEGAT.

Answer to Literary Crypt No. 601

And so we plough along, as the fly said to the ox.—Longfellow.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

exposure. The charge and the proceedings were publicly reported, despite his pleas to press and court. These reports so moved the person guilty of the crime with which Williams was wrongly charged that the guilty man came forward and acknowledged the offense, saving Williams from almost certain conviction on the eye-witness testimony of two juvenile witnesses. There are few juvenile witnesses, and few witnesses of any age, who can be spared this check upon their accuracy."

Besides, as that philosopher of the law Jeremy Bentham put it, a court open to the public "keeps the judge while trying under trial."

We never do know in advance what the results of publication will be. That is why newspapers must not calculate in advance the effects of publication. They must not risk the blasphemy of playing God. This applies throughout the length and breadth of life—to all the rest of government as well as to courts, business, labor, schools, and universities, indeed to all social or economic groups, and to individuals as well when they do or say something important or interesting to their fellow men. In reporting, as elsewhere, honesty is the best policy.

Last spring, well before the Indochina truce, Vice President Nixon spoke in Washington before some 700 newspaper editors and their guests. It was announced as a speech not for attribution. But in the course of it Nixon said some things indicating that he favored American intervention in Indochina, by sending troops if need be to stem the Communist tide. Now a statement as dramatic as that, made in the tense context of the moment before that many persons, is not going to remain secret long. In a perfectly logical and perfectly moral series of happenings, the news came out. Within twenty-four hours the world knew what was said, and who said it.

The fact that the attempt had been made to keep the source behind closed doors, however, caused all kinds of things to be read into the Vice President's remark. Some were sure that Nixon's statement—actually a frank answer to a spontaneous question—was a trial balloon, a back-door announcement of Administration policy. Like others who heard him, I was convinced that this was not so, that it simply happened because of the Vice President's evident attempt, behind the protective shield of fancied anonymity, to be forthright with us about what he thought after his recent visit to the Far East. It was an impressive speech, useful background for the assembled editors to hear. But it was as right as it was inevitable

that the news should leak. In fact my complaint is that not enough of that speech leaked out.

ALWAYS the determining consideration must be the citizen's right to know the great world he lives in, just as it is. As I understand it, modern psychiatry is based on trying to get us to face up to reality, no matter how unpleasant we may find it to be. Why should not society as a whole do that? Why should it ask the press to protect it against an honest picture of its own failures? We must not ask newspapers to try to fix up the ills of society by suppressing, or by overplaying, or by shading or coloring in any way they can help, the picture they present of what happens. Society's ills can be cured only by long-time action by the appropriate agency, whether the police, welfare department, education, the church, parents, the national government, or what not. To do so is not the newspaper's business.

Whenever I say this to non-newspaper friends they come back with the charge that the newspapers do manipulate. They don't print everything, do they? When Mr. and Mrs. Nobody are divorced there is scant mention, unless there is something juicy about it. But when it is a prominent couple they make the front page. All up and down the line editors select what to print, and what to display. If that isn't manipulation of the news then what is it?

This point of view overlooks the nature of news. In oversimplified terms news is simply what interests people. That's the way it is, and don't blame the newspapers if mankind is bored stiff with the fact that a clergyman has lived happily with his wife for forty years, but is all agog if he splits her head open with an ax. One is not news and the other is. In arguing that the papers should present things as they are I am talking about actual news values among men. I am not talking about news values as they might be in Utopia.

Newspapers are of course human institutions, far from being without sin. We do manipulate the news on our own far too often, with a bow in the direction of the nearest sacred cow. But as far as we can, no matter what the pressure brought, no matter what the moral purpose supposedly served, we ought to stick to our business of presenting things just as they happen. I need hardly add that this obligation to publish is not absolute. Mere mention of wartime censorship shows that we must at some times depart from it. Even so, we depart too much.

People, when they bring requests for suppressing something, or for plugging something else beyond its worth, are always seeking to serve some moral end. They tell us we ought not to print so much news of crime on the front page. They ask why we don't print good news once in a while. They ask us to save someone from the consequences of what he has done. I can only point out that once newspapers do that kind of thing they are over the line. They are no longer presenting the great world, as nearly as they can, within the limits of what men will read, as it is. They have crossed over into the realm of Goebbels journalism, of Soviet journalism. To play the news up or down, for the noblest as well as the basest motives, means using news as a social or political weapon, and not as a fact that—good, bad, or indifferent—exists.

When you come right down to it today's newspapers can take as their motto that of Benjamin Harris of *Publick Occurrences*, that very first American newspaper of 1690. Let them stick to giving "an Account of such considerable Things as have arrived unto" their notice. Only today's newspaperman will tell you he had better not wait for events to arrive unto his notice. With all the pressure for suppression, it doesn't work that way any more. So let the newspapers go out and get the facts about "such considerable Things" as go on, and then print them—just as they are.

LITERARY I.Q. ANSWERS

1. "A Surgeon's World." 2. "Story of San Michele." 3. "Janos, the Story of a Doctor." 4. "Bolahun." 5. "Frontier Doctor." 6. "Doctor Pygmalion." 7. "Brain Surgeon." 8. "Siam Doctor." 9. "I Remember." 10. "My Patients Were Zulus." 11. "Ship's Doctor." 12. Memoirs of a Small-Town Surgeon." 13. "Captive Surgeon." 14. "A Labrador Doctor." 15. "Petticoat Surgeon." 16. "The Natural Bent." 17. "A Woman Surgeon." 18. "Burma Surgeon." 19. "A Doctor in the House." 20. "The Arches of the Years."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted; personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; traveling companions; ideas for sale; opinions (limited to 50 lines). All advertisements must be consonant with the character of The Saturday Review. Rates per insertion: 40¢ per word; 10-word minimum. Count 2 extra words for Box and Numbers. Rates for several insertions—52 times 32¢ per word; 26 times 34¢ per word; 13 times 36¢ per word; 6 times 38¢ per word. Full payment must be received seventeen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address: Personals Department, The Saturday Review, 25 West 45 Street, New York 36, N. Y.

LITERARY SERVICES

WRITING? Uniquely personal services: style-improving, ghostwriting, criticism, marketing. Top standard typing, research. Recommended leading authors, publishers. SARA CLYNE, 119 West 57 St., NYC 19. CIrcle 5-7735.

ELEANOR KING, literary agent; books, plays, stories, novels, all languages marketed. 19 West 44 St., NYC 36.

WE PUBLISH, print, and distribute your manuscript in pamphlet or book form. Send for free folder. WILLIAM-FREDERICK PRESS, 313 West 35 St., NYC.

TWENTY-THREE IMPORTANT SERVICES for all writers. Free information about membership. NATIONAL WRITERS' CLUB, 1817 Gilpin, Denver 18, Colorado.

WRITERS' COMPLETE SERVICE—Editing, revision, criticism, typing, selling. MAXINE O'BRIEN, 68 Post St., San Francisco, California.

MANUSCRIPT TYPING: Intelligent, inexpensive. AMBASSADOR OFFICE SERVICE, 17 East 48 St., NYC. PLaza 5-1127.

MANUSCRIPTS TYPED for publication. PEGGY SWEET, 424 Madison Ave., NYC. PLaza 8-2740.

WE SELL YOUR MANUSCRIPTS! Literary agents 34 years. Constructive criticism, editing. New writers invited. References: ANITA DIAMANT, The Writers' Workshop, Inc., 280 Madison Ave., NYC 16.

STORIES, NOVELS, ARTICLES, BOOKS Marketed. Highly recommended for publication of fiction and nonfiction. Editorially recognized advice, recommendations, editing for revision, sales, publication. Unestablished writers assisted. Information available before sending manuscripts. LAURENCE ROBERTS, LITERARY AGENT, 33 West 42 St., NYC 18.

MANUSCRIPT TYPING SPECIALISTS. Excellence guaranteed. GLADYS-IRENE LEAHEY, Seven Park Ave., NYC. MUrray Hill 6-4464.

AUTHORS READY FOR COOPERATIVE PUBLISHING but who can't decide which Press to select or what royalty scale (20%, 40%, or the full 100%) they are entitled to, we are specialists in this field and qualified to offer authoritative advice. We guarantee saving hundreds of dollars in publishing costs, getting best royalty terms and sales campaigns. For information write WRITERS' SERVICE, 7 East 42 St., NYC 17.

MANUSCRIPTS PROFESSIONALLY PRESENTED. Tape recordings transcribed. Quality typing at reasonable rates. STILLMAN ASSOCIATES, 1278 Third Ave. (at 73 St.), NYC. TRafalgar 9-9177.

WRITERS!—Have you a manuscript you would like to place with publishers? If so, suggest you call on Dan Mead, ORegon 9-1150. Sales in one week included four book contracts! We invite your correspondence and will send free literature by return mail. Write today. MEAD LITERARY AGENCY, 419 Fourth Ave., NYC 16.

FICTION, NON-FICTION, and POETRY manuscripts marketed directly to editors. New authors encouraged. No charge for reading and editorial advice. SPOON RIVER ASSOCIATES, 3554 73 St., Jackson Heights 72, N. Y.

BOOKPLATES

FREE CATALOGUE: Scores of beautiful designs. Address BOOKPLATES, Yellow Springs, Ohio.

ART

STUDY IN BEAUTIFUL TAXCO! Springtime all year. Inexpensive living and tuition. Write for folder. Taxco School of Art, Taxco, Guerrero, Mexico.

CLASSIFIED

OUT-OF-PRINT

COMPLETE STOCK hard-to-find books. Free service. One of world's largest buyers, sellers since 1900. CRIST BOOKS, 381 Wabasha, St. Paul, Minn.

FIND IT AT BARNES & NOBLE. Over a million books. Free search facilities. For 80 years one of the world's largest bookstores. Dept. L. BARNES & NOBLE, Inc., 105 Fifth Ave. (18 St.), NYC 3.

NAME THE BOOK—We'll Get It! CHICAGO BOOK-MART, Chicago 40, Illinois.

BOOKS FOUND! Fast service—reasonable prices. Send titles wanted—no obligation. INTERNATIONAL BOOKFINDERS, Box 3003-SR, Beverly Hills, Calif.

BOOKS LOCATED. No charge for searching. Send your wants. DELTA BOOK SERVICE, 2856D Woodlawn Terrace, Memphis, Tennessee.

ANY BOOK LOCATED. Free Catalogue. MID-WEST BOOK SERVICE, 4301 Kensington, Detroit 24, Mich.

BACK NUMBERS

MAGAZINES—Over a thousand titles and a million issues. "BACK NUMBER" WILKINS, Danvers, Mass.

BOOKS

ATHEIST BOOKS. 32-page catalogue free. TRUTH SEEKER Co., 38 Park Row, NYC 8.

FREE CATALOGUES: First Editions, Fine Press Books, Limited Editions Club Books. PHILIP C. DUSCHNES, 757B Madison Ave., New York 21.

EXTENSIVE STOCK OF SCHOLARLY BOOKS—Literature, etc. Catalogues issued. PYETELL'S BOOK-SHOP, 333 Fifth Ave., Pelham 65, N. Y.

SAVE 50% to 80%. SEND for FREE bargain catalogue No. 385-SR. UNION LIBRARY ASSOCIATION, 123 East 24 St., NYC 10.

SOCIALIST BOOKS. Catalogue, literature. Free. New York Labor News Co., Dept. C, 61 Cliff St., NYC 38.

RECORD MART

RECORDERS (ENGLISH FLUTES) finest imported make. English, Swiss fingerings. $4, $6, $7.50 up. Recorder music, recorder records. Free catalogue R15, HARGAIL, 130 West 56 St., NYC.

RARE RECORDS sold, lowly priced. Free lists. Collections bought. E. HIRSCHMANN, 100 Duncan Ave., Jersey City, New Jersey.

FOOD DELICACIES

SMOKED GOOSE: whole bird, $1.30 lb. Postpaid. Average weight 8 lbs. J. Connor, Ontario, N. Y.

PERSONALS

WORLD'S first and only Gallery exclusively for African Sculptures. SEGY GALLERY, 708 Lexington Ave., NYC. Catalogue on request.

TOWARD A THEORY OF CREATIVITY—lead article by Carl R. Rogers in current issue of ETC., official journal of Int'l Society for General Semantics, edited by S. I. Hayakawa. Read how language forms tend to limit thought, behavior. $4 year; trial issue $1. Write Dept. 33, 400 West North Ave., Chicago 10, Illinois.

MOVING IS FUN, CHEAP, SAFE. For bonded moving, large or small, call KING ARTHUR—any time. ALgonquin 5-0794 (NYC).

"FOREIGN JOB OPPORTUNITIES!" Excellent professional, technical, teaching, clerical positions Europe, Asia, S. America, Africa. Detailed information on 200 job classifications; over 100 firms, government agencies now hiring. (Male, Female.) Only $1. Money-back guarantee. OTIS PUBLICATIONS, Box 2IS, Alden Manor, Elmont, N. Y.

WOMAN, M.A., public relations, general office experience, desires position Manhattan. Prefers literary, publishing field. Salary secondary. Box V-325.

DID SOMEONE give you a little cash for Christmas? No investment could give you more lasting pleasure than letter paper or playing cards with sketch of your own place. Ask TIFFT, 284 Tifft Road, Dover, N. H.

SECRETARY (female, 27) work in Europe. Good references. Box V-321.

RESPONSIBLE Juilliard student needs comfortable room, piano use. Box V-327.

PERSONALS

YOUNG WOMAN, personable, varied business background, knowledge music and theater, wishes position West Coast, preferably in creative field Box V-322.

WRITER will share Long Island home with man in creative field. Good train service. Box V-326.

MATURE WOMAN: competent, reliable, resourceful desires resident job curator family museum, caretaker estate, or similar. Box V-324.

EAST 80's—Large area, working space only, private entrance with north light, 2 flights walkup. Excellent for woman designer, writer. Available immediately. References. LEhigh 5-9846 (NYC).

ARTIST-ART DIRECTOR. One-man dept. Idea to rough to finish. Hundreds of published samples—Advertising, Editorial, Direct Mail, Record Covers, Book Jackets, Cartoons, Spots, Production, Typography. Telephone in N.Y. FLushing 3-8133.

MAKE MELLOW MUSIC IMMEDIATELY with lovely imported rosewood Recorder. Perfect intonation. Not a toy. $14.50 complete. COOPER MUSICo., 63 East Grand Ave., Chicago, Illinois.

NEWSPAPER COPY READER, 28, B.A., metropolitan and small-city experience. Seeks responsible news or editorial position anywhere with employer of integrity. Box V-311.

THERE'S A SURPRISE in store for Review Readers visiting Washington, D.C. They enjoy special all-expense tour rates at the 3 fine, friendly Manger Hotels—The Annapolis, Hamilton, and Hay-Adams. Tours as low as $10.95 include air-conditioned room and bath, sightseeing trips, broadcasts, etc. Write Harry Weissinger, General Manager, Hotel Annapolis, Washington 5, for advance reservations. (Mention this ad for special Review booklets and detailed information.)

ANTIQUE POSTERS—CIRCUS, MINSTREL, DRAMA, GAY NINETIES, Spanish Toros, French Riviera, etc. List for stamp. Central Show Printing Co., Box S-617, Mason City, Iowa.

REPAIRERS OF THE IRREPARABLE. Restoring China, Glass, Silver, Art Objects, Ivory, Tortoise Shell. Lamps mounted. HESS REPAIRS, 168 East 33 St., NYC 16, MUrray Hill 5-4280.

"HOW CAN I FIND OUT?" You can! Information confidentially developed. Any matter, person, problem. Worldwide. Officially licensed. Established 1922. WILLIAM HERMAN, 170 Broadway, NYC.

CHARMING, EXCLUSIVE GRAMERCY PARK—Attractive 1-room studio suites with full hotel service. PARKSIDE HOTEL, 18 Gramercy Park South, NYC. Transients from $3. Attractive weekly-monthly rates. GRamercy 5-6000.

BINOCULAR HEADQUARTERS. Write for catalogue, helpful information. Bartlett Hendricks, Pittsfield 50-B, Massachusetts.

TRAVEL

EUROPE 1955: "Grand Circle," 17 countries, June 9-August 30. Ages 18 to 55 years. Tourist-class steamers, luxury coaches, good hotels. $1,155. "Standard Circle," 12 countries, June 23-August 30, $995. No additional expenses. MIDWEST TOURS, St. Olaf College, Northfield, Minnesota.

FIVE SPRING SAILINGS to Europe March 10 to May 20. Write ARNOLD TOURS, 234 Clarendon, Boston, Massachusetts.

FRAMES' FAMOUS ESCORTED EUROPEAN TOURS 42 days New York and back using Cunard Queens. Thrift tour $785 up, first class $979 up. Request folder from FRAMES' TOURS, Dept. S, 185 Madison Ave., NYC 16. Bookings only through your Travel Agent.

VACATIONS

WE, AT SOUTHWIND, wish wonderful, happy days for 1955 to Southwinders and friends. Gertrude & Meyer Howitt.

BUCKINGHAM HOTEL, ST. AUGUSTINE, FLORIDA. Spend your winter holidays with us in nation's oldest city. Enjoy old-world atmosphere, sincere hospitality, good food, modern comforts. Moderate rates.

BLUEBERRY HILL KEY! Lucullan dinners. Midway between Miami and Key West. Glistening waters. The Mastertons, Islamorada, Florida.

MERRIEBROOK, Poughquag, N. Y. Homelike. Quiet. *Adults only. North Clove 2421.*

GREEN SHADOWS, Old Lyme, Connecticut. Quiet, informal country life, good food, comfortable beds.

COLONIAL INN, Fairhope, Alabama. Charming, delightful, homelike. Write for folder.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

KINGSLEY DOUBLE-CROSTIC NO. 1084

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
.. U.S. colloq. for comfortably nice (comp.).	188 151 158 65 18 173 192 41 45
. Rectify; co-ordinate.	118 176 83 78 94 49
. A form of buggy for use on common unpaved highways (2 wds.).	150 12 114 182 68 167 21 35 51
. Swept away from.	133 74 187 47 104 85 179 27
. Balance for the fortunate finders (2 wds.).	123 31 165 146 54 107 134 184 64 193 164
. Where the singer may be when his mother's prayers "will come down to" him (2 wds.).	115 103 26 59 116 98 40 16 108 140 97 84
. To ambuscade.	178 92 56 109 82 36
. Followed by Word K, former Crown Prince of Sweden (World Almanac; 1882 —).	30 15 38 132 53 75
. Scene of a dramatic "return" during World War II	126 195 72 141 110
. Specifying the "alien" resident in a country with which his own is at war.	143 161 102 183 88
. See Word H.	43 139 171 113 32
. Cairngorm (2 wds.).	50 147 160 80 125 105 144 9 112 120 55 135

DEFINITIONS	WORDS
M. Official description of a married pair (Genesis ii, 24; 2 wds.).	73 181 37 33 60 142 100 96
N. Describing those hundred welfare cases selected at Christmas time.	128 52 76 7 79 2 124 34
O. In math., the smallest transfinite cardinal (greater than any finite cardinal number).	127 156 149 8 66 25 145 4
P. Round hats, small and brimless.	17 177 77 20 175 111
Q. British princess, first wife of Words H-K.	14 69 24 159 180 136 185 166
R. Where a basso profundo likes to sing about being asleep (3 wds.).	48 138 39 148 189 172 81 46 190
S. Power of swallowing.	42 191 117 11 90 186 155 57 28 22 70
T. Lasting nine days	131 89 61 121 86 71 168 99 194
U. Geologist's term for general equilibrium in the earth's crust.	106 153 19 101 23 137 91 44
V. Creature which has for forty-odd years been admonished to shine and glimmer.	129 122 5 58 63 95 169 154
W. Mountaineer of southern U.S.	163 157 3 174 152 130 10 6 93
X. Number of the last amendment to the U.S. Constitution (comp.).	87 1 62 29 162 119 170 13 67

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it in the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop.

Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

■	■	■	■	■	■	■	1 X	2 N	3 W	4 O	■	5 V	6 W	7 N	■	8 O	9 L	10 W
11 S	12 C	13 X	■	14 Q	15 H	16 F	17 P	■	18 A	19 U	20 P	■	21 C	22 S	■	23 U	24 Q
25 O	26 F	27 D	28 S	29 X	30 H	■	31 E	32 K	33 M	■	34 N	35 C	■	36 G	37 M	38 H	39 R
40 F	41 A	42 S	43 K	44 U	■	45 A	46 R	47 D	■	48 R	49 B	50 L	■	51 C	52 N	53 H	54 E
55 L	56 G	■	57 S	58 V	59 F	60 M	61 T	62 X	■	63 V	64 E	■	65 A	66 O	67 X	68 C	■
69 Q	70 S	71 T	■	72 I	73 M	74 D	75 H	76 N	■	77 P	78 B	79 N	80 L	81 R	■	82 G	■
83 B	84 F	85 D	86 T	87 X	■	88 J	89 T	90 S	■	91 U	92 G	93 W	■	94 B	95 V	■	96 M
97 F	■	98 F	99 T	100 M	101 U	102 J	103 E	■	104 D	105 L	106 U	107 E	108 F	109 G	110 I	111 P	■
112 L	113 K	114 C	115 E	116 F	■	117 S	118 B	119 X	■	120 L	121 T	122 V	123 E	124 N	■	125 L	126 I
127 O	128 N	129 V	■	130 W	131 T	■	132 H	133 D	134 E	135 L	136 Q	■	137 U	138 R	139 K	■	140 F
141 I	142 M	143 J	144 L	145 O	146 E	■	147 L	148 R	149 O	150 C	151 A	152 W	■	153 U	154 V	155 S	156 O
157 W	158 A	159 Q	■	160 L	161 J	■	162 X	163 W	164 E	■	165 E	166 Q	167 C	168 T	169 V	■	170 X
171 K	172 R	173 A	174 W	175 P	■	176 B	177 P	178 G	179 D	■	180 Q	181 M	182 C	■	183 J	184 E	185 Q
186 S	■	187 D	188 A	189 R	■	190 R	191 S	192 A	193 E	194 T	195 I	■	■	■	■	■	■

Solution of last week's Double-Crostic will be found on page 6 of this issue.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Way out West to London...

Australians have been flying across the Pacific longer than anybody else. Kingsford-Smith did it first, in 1928, and Qantas* Super Constellations (the only trans-Pacific Super Constellations) still do it. And you can do it and a good deal more if you're of a mind.

Qantas, Australia's overseas airline, extends across the world from San Francisco to the South Seas, the Orient, the Middle East; to South Africa; to Rome and London. It's one of the oldest (1920) and longest airlines in the world: 68,000 exceptionally comfortable miles serving 26 countries on 5 continents.

Now about Captain John Connolly up there. Like all Qantas pilots, he is a good head and an experienced one. He has flown 3,000,000 miles. His Super Constellation crew of ten includes three cabin staffers, which makes for service to match the cuisine, champagne, sleeper chairs, etc., all splendid.

This adds up to a very good thing, and we are sure you'd enjoy flying Super Constellations with us. For further details ask your travel agent or call at Qantas offices in San Francisco, Los Angeles, Vancouver; BOAC offices in New York, Chicago, Washington, D. C., Boston, Detroit, Dallas, Miami, Montreal, Toronto.

* *Pronounce the Q as in well-Qualified.*

Australia's QANTAS Overseas Airline

Service to New Zealand, Samoa, Tahiti in cooperation with TEAL

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED